

AMERICAN
SQUARE DANCE



JULY 1974

DISTAFF ISSUE



THE



EDITORS' PAGE



Reflective Words for Memorial Day, 1974, are still apropos for July pondering as we celebrate the anniversary of our country's independence and Canadian neighbors observe Dominion Day. We are the richest people on the earth, living in a corner of our universe that is rich in natural resources. And as one speaker reminded us, we are constantly seeking more, for us, rather than seeking to share what we possess. We'd like to relate this, too, to our square dance activity.

Two major square dance groups, having met once in a searching and organizing way, plan to meet again this spring of 1975. Both are increasing their size, encouraging greater participation by a greater representation of callers, leaders and dancers.

An activity, like a country, comes to maturity when it is ready to share what has gone before in its growing stages, and what is "on tap" at the present stage of development. This kind of sharing enriches the future.

Legacy trustees and Callerlab members are responding to the question, "What now can we do for square dancing?" rather than "What will Legacy or Callerlab do for me?" Concern for the present directions and future survival of the square dance activity is uppermost in their minds.

Leaders who have special training in music, voice, recreation, education and communication are planning the best

ways to increase others' knowledge and abilities, especially newcomers, and to channel square dancing into productive; beneficial directions. All do not agree; all will never agree. Both Legacy and Callerlab meetings were celebrations of diversity where many participants agreed to disagree, and went on to plan ways to work together.

Communications media are needed to promote these meetings, to help pinpoint problems, to offer possible solutions, but they will not be able to solve the problems. Everyone must be caught up in ACTION if anything is to be accomplished. While editors of square dance magazines sounded the clarion calls that convened Legacy and Callerlab, they will phase out of key leadership rolls in the future, acting rather as consultants and communicators. For a few years, the groups and the editors will seem closely linked. But the time will soon arrive when Callerlab, Legacy and the three major square dance magazines will go their separate ways, progressing to full growth and independence under the guidance of the many capable leaders all over the continent.

AMERICAN SQUARE DANCE

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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Grand Zip



Re: May '74 issue, Page 63, "Steal A Little Peek," Stew who?

Your magazine is not just getting older, it's getting better.

*Bob & Mary Brennan
Livonia, Michigan*

ED. NOTE: Sorry about the omission of Stew Shacklette's last name. We goofed!

Thank you for publishing our news about the Buckaroo Benefit Square Dance, the March 17 Helping Hand Dance, in the May issue of your magazine.

*Anne Kopp
Cheltenham, Pennsylvania*

My June copy of American Square-dance just arrived this afternoon and on page nine you have written up the message on Tolerance I gave to British Columbia. Thank you for the unexpected surprise. It was very nice of you to do this and feel that perhaps the message was of some significance.

This seems to be a month of wonderful surprsies for us. One week ago, the local paper published my comments on the Callerlab Convention held in St. Louis. This week in Letters to the Editor, a non-square dancer from out of town gave the write-up a great deal of praise and urged more people to join the activity. He feels he is too old (at around 70). But it was nice. Then last night one of the little folk who dance on Tuesday nights gave me a nice letter, stating how she

and her friends really enjoy dancing and feel it is the best over. Then your magazine came and it featured our story, and to top off the day, our daughter and son-in-law came home to let us celebrate our daughter's birthday. The sun is bright, the sky is blue, and what a perfect day to be thankful just to be alive. Sooo — my sincere thanks to all of you for making my life filled with gratitude.

I'm looking forward to Chicago in 1975. . . .

*Earle Park
Yorkton, Saskatchewan*

We will appreciate it if you will ask Jim Kassel to give "Mike and Monitor" credit for the "Jacks Are Better To Open" article by Chuck Stinchcomb, which he used in his Challenge Chatter column We worked a long time to get Chuck to write the article, which we thought was unusually interesting. I imagine someone clipped the article and sent it to Jim and he didn't know where it came from.

American Squaredance has always been an outstanding magazine and it continues to get better with each issue.

*Leon Booth
Alexandria, Virginia*

ED. NOTE: Thanks for the kind words. We thank "Mike and Monitor" for the reprint of Chuck's article, the second half of which is in this month's "Challenge Chatter." We hope our readers too will find it "unusually interesting."

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Meanderings...

WITH STAN



ALONE

IN A CROWD

It is with great jubilation and clang-of symbols that I testify here and now that **OLD FASHIONED NEIGHBORLINESS IS NOT DEAD!**

Far from it. I can vouch for it vociferously. I can bear witness to an eye-opening incident in upstate New York which contains all the ingredients of cooperation, concern, and **DOWN-RIGHT UPRIGHTNESS** that one could hope for in a time when those noble qualities are reportedly on the wane.

On the very last day of May, 1974,

just before noon, I stood in the lobby of the airport terminal in Albany, completely dejected. Little did I know that fate was about to bring together a group of us in a similar "boat", all a-drift in a sea of unconcern.

It had been a long, frustrating morning. I had left home at eight, bound for the Cleveland airport, with a moderate modicum of time to spare, clutching my customary accordianish packet of flight tickets. I was programmed for Saranac Lake in the Adirondacks, to do my dance thing there that very night.

Then, lo and behold, complications ensued and I came unglued. Turnpike road repair. All traffic detoured. Fifteen minutes delay. Still time to make the Cleveland Albany flight. An accident barely five minutes from the terminal. Further traffic delay. Hurry, Stan. Flight still in sight. Slide thru!

But I lost round one. The great grey Allegheny albatross had taken wing as I arrived.

"Get me on the very next flight to Albany."

"There are no more direct flights, sir. (His words hung over me like Democle's sword.) But we have a flight to Philadelphia in an hour, and you can catch a flight from there to Albany."

So I took the roundabout route, a bit apprehensive that I had already missed my connection from Albany to Saranac Lake, but hopeful that I could buy a later passage northward if there was one to be had. There wasn't one to be had. I had had it, brother!

And there I stood, in the center of the lobby of the terminal of the airport

of elocution, and Gayle is an accomplished musician. Both of them speak the folk music/folk arts/folk dancing language, so we had a kind of kinship in that broad field.

There was much to talk about. They got off at a big country resort in Bolton Landing on Lake George, where Herb was to attend a POLLSTERS convention. No kidding — you may not know this — guys like Gallup and Harris and their crews regularly retreat like this to sorta "sew up the canvass biz", I suppose. That makes me wonder if a pollster at a pollster's convention ever polls another pollster. I forgot to ask.

Too soon our interlude ended. Our trails had crossed, ever so fleetingly, and we drifted off like ships in the night, never to reunite. Just five human beings brought together for a split second in the vastness of time and space by a common problem! By cooperative effort the problem was dissipated, and in the process a tiny measure of joy penetrated the loneliness aura that surrounds many of us who travel; and best of all, the five of us (individually) reinforced our concept, however idealistic, of what the best side of human behavior can really be. See why I like this travel game?

The subscription dance in that area (actually in Lake Placid) was worth every minute spent getting there. Nice to stay with the Schellers and to see the Bakers again. Great visit to that Olympic area where square dancing is growing faster 'n you can streak down a bobsled run!

Again I've gotten long-winded and can only mention in passing the nice receptions I had in places like Hilton, N. Y. (Next time I gotta visit the Friendly Inn); Penn Yan, N. Y. (on the knuckle of a finger lake); Beckley, W. Va. (best stage decorations I ever saw); Charleston, W. Va. (wild, wonderful and humid); and Canajoharie, N. Y. (Peach Blossom festival, biggest little event of its kind, working with such great calling birds as Johnston, Leger, Howard, Dempster); plus a good dozen locations in Ohio. ■

Let's go Dancing

American Squaredance Subscription Dances

McGUIRE AFB, N.J., Friday, July 5

Contact: Bob Spivacke

BLUFFTON, IN., Monday, July 8

Contact: Woody Wood

CHEROKEE VILLAGE, ARK., July 25

Contact: Clarence Scarbrough

MINERVA, N.Y., Wednesday, August 14

Contact: Bill & Mary Jenkins

ST. PAUL, MN., Tuesday, August 27

Contact: Mike Driscoll

O'FALLON, ILL., Friday, August 30

Contact: Al Severn

BEREA, OHIO, September 23

Contact: Ron Schneider

SALT LAKE CITY, UT., area, October 4

Contact: Israel Wilson

TOLEDO, OHIO, Sunday, October 13

Contact: Jim & Mary Batema

QUINCY, ILL., Tuesday, October 22

Contact: Bob & Pat Surface

KANE, PENNSYLVANIA, November 17

Contact: Barbara Myers

LYNCHBURG, VIRGINIA, December 12

Contact: Paul Childers

MACON, GEORGIA, January 10, 1975

Contact: Jim Tyler

PENN YAN, N.Y., January 23, 1975

Contact: Don Smith

TIFTON, GEORGIA, Friday, Jan. 31, 1975

Contact: Ed Hawkins

VIRGINIA BEACH, VA., February 7, 1975

Contact: Larry Lawson

COLUMBUS, OHIO, Thursday, Feb. 13, 1975

Contact: Morrie & Betty Diamond

PETERBOROUGH, ONTARIO, Mar. 1, 1975

Contact: Bob & Jane Jaffray

WESLACO, TEXAS, Sunday, March 9, 1975

Contact: Charles Lillagore

CHARLESTON, W.V., Friday, March 14

Contact: Erwin Lawson

ERIE, PENNSYLVANIA, April 24, 1975

Contact: Bob & Lorrie Morrison

SPRINGDALE, ARK., Thurs. May 22, 1975

Contact: Dub Hayes

CHARDON, OHIO, Sept. 12, 1975

Contact: Ray Marsch

(WHETHER IT'S A SALAD
OR A SQUARE DANCE)



Dressing Makes It

by Ginny Trimble
Tacoma, Washington

Square dancing is one of our most refreshing and relaxing hobbies and forms of entertainment. This activity is a part of our heritage — a part of which we are very proud. Therefore, I feel this is the time to discuss what to and what not to wear at a square dance or any other square dance function.

Let us begin with the classes. As the new classes are getting underway, we should give them, the class members, some understanding as to what type of clothing they will be expected to wear that will be most comfortable and suitable to square dancing. By getting this information out early in the game by club members, the caller's wife and and caller can avoid embarrassment for the caller and new class members. The caller and his wife and all of the club members who go out to help at a class should always be dressed in square dance attire, as the class members look to these people for guidance. However,

I learned at the convention in Salt Lake City at the Callers' Seminar that Jerry Helt, for one, starts his class by wearing just plain street clothes — then each week adds a bit of the square dance costume; first week a western tie, then a belt, shirt, pants, boots, etc. These callers feel this method makes the class members more comfortable to begin with.

No one should feel forced into buying square dance clothes. If the new dancer feels real joy and pleasure in the activity, he will want to wear the clothes that go with it. Until that time, the ladies should be encouraged to wear cotton full-skirted dresses or a flared skirt and cotton blouse and comfortable low-heeled shoes — not "tennie-runners." The gentlemen should wear neat pants and a cool long-sleeved shirt and comfortable shoes. By the time the class graduates, every dancer

who plans to continue dancing should be in square dance costume.

The "Square Dance Code of Dress" has been inherited from our forefathers and modified to fit the current trend — within certain limitations, of course. When we leave home and are seen on the streets in our square dance attire — people know where we are headed — a special kind of dance.

Many of us attended our state festival in Tacoma — about 3100 of us. Last year we had 17,139 people (841 from Washington — we were fifth highest in attendance) at the Convention in Salt Lake City. What sets us apart from all other types of conventions or meetings such as the Rotary, Elks, or Chamber of Commerce? I am not talking about our dancing. When another type of a convention comes to a city, you might find a few more people on the streets but other than perhaps a badge that they might be wearing, can you tell them apart from any person on the street? When a square dance event comes to town, you know right away — we wear our square dance clothes. One of the best advertising media for our hobby is being seen in our very best square dance costumes, always in good taste.

Now, what is good taste? For the lady, the dress should be of a style and color becoming to her and never shorter than just at the knee or just above the knee. The short, short dress may be the style for street wear and on most women would look all right, but the short square dance dress becomes even shorter with petticoats beneath it and really — we aren't in this fun hobby for a "leg show," are we? True when we dance skirts flare out, but we are moving fast and the skirt flares out and drops down again. I realize it may be hard for the teens to understand and accept the longer skirt length. Take a good look, kids — do you really like what you see? Again, for normal street wear or other affairs, the short skirt is fine but it does not look good on the square dance floor. Just do some real

hard thinking on this problem and I think you will see what I mean. When you are at a dance, look around you, you will see the skirt that is longer (about to the knee) flares better and looks much more graceful when dancing.



"Underpinnings" — girls, watch that neckline of your dress and be sure your undergarments are concealed. If, when you are dressed, a strap shows here or there, pins are wonderful little things. Anchor the showing strap in place. I think nothing can spoil a beautiful dress quicker than underthings showing.

Full slips, that make your skirt stand out, are very important. If your slip is limpish, and I still can't seem to find a way to really rejuvenate one the way I like, use two or three. If you do this, be careful of color coordination. Also, have your slips half to one inch shorter than the skirt, and if the dress is sheer, you should wear a half slip. A full gored skirt of a heavier fabric of the same or contrasting color is good.

A very important part of the costume is the type of "panties" worn. If you wear the pettipants, be sure they are white or the right color to match or blend with the dress and be sure they do not show below the dress or petticoat. If you wear the sissie britches and stockings, be sure you wear the panty-

hose that have the heavier part far enough up that it does not show below the panties. If you feel you must wear a girdle or garter belt to hold stockings up, then PLEASE wear the longer pettipants to cover the garters and stocking tops. Some of the ladies wear a straight, regular slip instead of pettipants. Have you ever stopped to think that when you whirl and your skirt flares out and one sees the straight slip, it is your UNDERWEAR that is showing. If you were to wear the pettipants and these show, it is only part of the costume! Just think about it a little. The fancy, lace pettipants or ones that match your dress look much nicer than a plain, straight, slip. Remember, we are making a BIG impression on the public.



Our shoes play as important a part to our dress as any other piece of clothing. The little, flat slipper the square dancers started out with was for comfort and safety. No heel to turn an ankle on or slip on. However, today some of the little slippers can be pretty dangerous. If you cannot wear flat shoes, there are styles today in the regular shoe store very much like the square dance shoe only with the conventional sole, arch and a bit of a heel. The square dance shoe companies are coming out with a shoe with a small heel now, too. "Shoe Makeup" will make any shoe match any outfit or restore a tired, old pair of shoes. Be comfortable, but look nice. Tennis shoes do not fit the bill.

No, I haven't forgotten the men. But what is there to say? Not too much, really. It is not really necessary to have western cut pants or shoes, but it adds to the fun and spirit of things. Always wear neat, clean, well-pressed

pants. Your shirt should be of a material you can wear comfortably that matches or is well coordinated with your partner's dress. The Square Dance Code for the man's shirt is western cut, long sleeves. Now comes the good old question — why the long sleeves? It makes for a more formal look and most men perspire more than the ladies, and a wet, sticky arm is no fun to grab. Your tie should blend with the rest of the costume — matching or contrast-



ing. There are all kinds of ties — clip on, bolo, string, fancy and plain ones.

The trend for shoes is the western boot. Some like more of a heel than others. This is not necessary however. If you wish to wear street shoes, this is your prerogative. The important thing is to be comfortable, yet look neat.



I am going to say something now that may offend some of you. I do not mean this as a personal affront to anyone — however ! I am referring to the HAT. It is my thinking and training that a hat is not worn indoors and never on the dance floor. Granted — the hat is a status symbol for some of you callers, but when you are dancing, you really should remove it. To see a man on the dance floor with a hat on shows a bit of crudeness and bad taste. Let's keep our square dancing and square dance attire on a high level.

Let your manner of dressing indicate the joy and love you feel for this best of all recreational activities!

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TEACHER IS A SQUARE



by Mae Woodruff
Tucson, Arizona

-DANCER, THAT IS

As a teacher, I have found square dancing to be one of the most delightful ways of stimulating interest in my pupils. As many educators have proclaimed, "Interest is the difference between a drop-out and a graduate". Without interest there is little learning.

I used square dancing as an approach to the study of state culture. As an example, we learned the "Texas Star" when we were studying about Texas. The "Virginia Reel" was a delightful dance to begin our study of the Virginias.

In English classes, we wrote letters to schools of other states offering to exchange our "Texas Star" record for their favorite square dance record which would help us in our study of their state. In this way, we soon had a nice record collection, learned to write more interesting letters, and gained many pen pals from other states.

One afternoon as my class was headed for our Square Dance Club which met every Friday in the gym, I heard a little girl from another class say to one of my little pupils, "Your teacher is just a Square!"

"Yeah!" agreed my pupil happily, "She's a square . . . dancer!" Then she

ran up to hold my hand as we walked on to the gym.

One day, after much interest was shown in a new dance, I began thinking. "Why can't some of this enthusiasm over square dancing rub off in my arithmetic class."

One afternoon we returned a little early from our class and Susan said, "We have time for some trick problems. May Joe Dan and I go first?" "Fine", I exclaimed, reaching for my stack of trick problem cards. Then, without thinking, I said, "First couple out with a great big smile".

Susan and Joe Dan popped up and started for the board. "Stop in the center and swing a little while", I called. They began to swing and the kids started giggling. "Hey! That's a square dance!" cried Phillip. "Neat!" cried Fred as he hopped up on a desk for a better view. "On to the blackboard — don't be slow . . . Susan and Joe Dan were following my instructions as well as they followed the square calls.

"Take a piece of chalk and . . . Do-Sa-Do." I looked at my trick card — "Write down a number . . . think about tricks, now multiply that

number by a little ol' six . . .

Suddenly and shrilly, the dismissal bell rang. Everyone was elated — the kids were happy because they were interested. I was happy because I suddenly realized there could be a tie-in with arithmetic and square dancing.

I spent the week-end completing the call I had begun, using the trick problem as a base. This was just a beginning. Each new call that I came up with was tested over and over. By the end of the year I had twenty calls, and there was so much interest among my pupils that I decided to submit the calls to a publisher.

This was not an overnight affair — after several heart-rendering rejections, I was given some encouragement by a recording company. Later I was asked to contact a professional square dance caller and make a tape of the calls. A local caller, very enthusiastically agreed to help me in the project. The result was a thirty minute playing record

based on trick problems, written in square dance patter and set to hoe-down music.

Each of the twenty calls contains the fundamentals of adding, subtracting, multiplying, and dividing. The interest of the boys and girls was so great that they, seemingly, were unaware that we were doing an arithmetic drill as they worked merrily along under the sway of the square dance caller.

As we were working with numbers to the tune of square dance music, I decided to name the musical arithmetic game, "Square That Number". The most valuable attribute of this musical game is that slow pupils, by using smaller numbers, are able to participate in this game along with the more accelerated pupils.

There is no music more stimulating than that of the lively square dance . . . especially in the classroom during an arithmetic drill.

Oh! for more teachers who are square . . . dancers, that is.

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DANCING DOWN UNDER



by Orphie Easson
St. Catharine's, Ontario



Imagine travelling half way around the world leaving behind twelve inches of snow and close to zero weather and stepping off a plane in bright sunshine and 78° to see a large banner draped on the airport saying "Welcome Canadian Square Dancers". Canadian flags were waving and a large group of people dressed in familiar square dance costume were on hand with a warm welcome. This happened in February, 1974 when eighty-four Canadian dancers travelling with Earle and Jean Park arrived in Christchurch, New Zealand to attend the Southern Hemisphere Square & Round Dance Convention.

The "Southern" this year was sponsored by the Cathedral Squares of Christchurch and convened by Art & Blanche Shepard. It took two years to organize and many long hours of work

and splendid effort and support on the part of a committee and enthusiastic club. Art started calling in Ontario when he lived in Canada while serving with the Air Force. Blanche was born in Canada and many friends of the Shepards were in the Canadian group, and were delighted to visit with them. In the past ten years the Shepards have done a great job of introducing square dancing to New Zealand and the "Southern" was a great project in an area where square dancing is indeed new.

Christchurch was in an enthusiastic and receptive mood to welcome one thousand square dancers. The Empire games had concluded the weekend before and the city had successfully hosted athletes from the British Empire throughout the world. They had been host to the British Royal Family and

the city still was decorated with games insignia and flags from all participating countries were in evidence. People everywhere welcomed visitors from out of town and out of country. The attitude of the people of Christchurch was unbelievably friendly.

Christchurch is a beautiful city. It is strongly influenced by architecture and design of Canterbury, England and has a pleasant climate conducive to beautiful flower gardens. Great pride is taken in home gardens and competitions for prize gardens had been unusually keen because of the special games year.

This lovely city was an ideal choice of location for the "Southern". The facilities used were two large auditoriums side by side — the badminton facilities for the "games".

There were one thousand dancers attending. Two groups were from Canada with one hundred and seventy dancers. Groups from Australia, dancers from U.S. and all area of New Zealand represented. Staff were Art & Blanche Shepard, N.Z.; Ron & Ella Whyte, Melbourne, Australia; Peter & Eve Johnson, Brisbane, Australia; Earle & Jean Park, Yorkton, Saskatchewan; Art & Garrie Jackson and Orphie Eason from Ontario, assisted by many other callers from New Zealand, Australia and U.S.

The visiting groups were all met at the airport, greeted like long-time friends and ushered to accommodations (many were billeted with dancers). When the convention started most visitors were driven to the dance sessions by local dancers via car-pools.

The halls were decorated, tests for sound were made, banners hung and the dancers arrived. It began just like other great dances throughout the world. It took a little adjustment to get the sound just right. Everyone was a little nervous including the callers. How were Canadian accents going to blend with square dancers trained ten thousand miles away? Well, could you imagine! Allemande left sounds just the same

called by Australian, New Zealander (KIWI) Canadian, man or lady, and the corner lady might drive her car on the opposite side of the road but there she was with her left hand ready and a familiar friendly smile on her face. Square dancing — our own North American form of dance — is truly international!

The atmosphere of the "Southern" started out charged with excitement because it was the largest event of its kind in that part of the world. The excitement held up throughout in spite of a 96° temperature on the Saturday of the Convention. The Saturday night Grand March and greetings by government and city officials were impressive. Warmly received was the beautiful waltz written and taught by Art & Blanche Shepard for the Southern, "Now is the Hour". This is a Maori song translated to become a great favorite throughout the world and the waltz closed with everyone singing "Now is the Hour" and a Maori goodbye, "Haere Ra".

The Canadian group visited a club in Cairns far to the North where they dance to tapes and records. To have visiting callers was a real novelty. The Federations of clubs and callers in both Brisbane and Sydney Australia held dances with the Canadian groups as guests. They featured local callers as well as the Canadian callers. The dancers were extremely friendly and their reception of Canadian callers was most enthusiastic.

The local callers are most interested in information about calling and teaching techniques, record and P.A. information. They are high in the praise of callers and leaders of tours who have visited previously. Any information given to them has been much appreciated and they speak with enthusiasm of the Lehnerts and Johnny LeClair.

Dancers from New Zealand are returning the visit to Canada and United States in 1975 with Australian groups planning trips also. This exchange of visits adds a new dimension to our great activity.

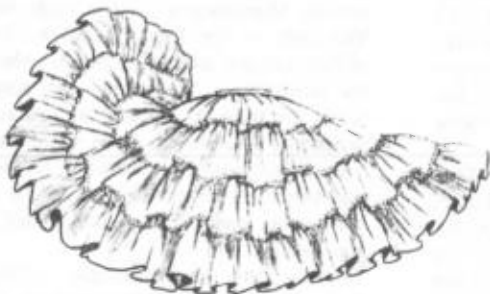
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SQUARE KALEID

For more than ten years, we've been dusting off the square dance kaleidoscope at irregular intervals and looking at the changing patterns of activities in square dancing. The designs shift and vary; we never recapture the exact ones of the past, although many are almost the same.

First we see two incidents: One shows a taw who got acquainted with her future husband when her arm became caught (up to the elbow) in his shirt. He blushed, she maneuvered her arm free, they talked, laughed, and went on from there. Our other couple went on and on, even to driving 400 miles to a square dance week on his eighty-fifth birthday. When asked if he sat out many dances at this busy affair, he said, "Maybe one a night. I'm not much of a watcher; I like doing things."

Club names are a part of the kaleidoscopic jumble: a phonetic "Hi-Level Devils" from Salem, Oregon, and the "Galvinized Squares" named for caller Art Galvin of Missouri, appear in this design.

Recent editors of the Manitoba bulletin experimented with words when they renamed their bulletin, "Manisquare." As their I-"mani"-ginations ran wild, these terms were suggested: Manisquad — the title for the Federation Executive Committee; Manifesto — for news from the Federation Executive; Manimail — letters to the

editor; Manikin — for odds and sods from the square and round dance world; Manisphere — for club news; Manifest — for lists of clubs, dance nights, callers, places to dance; Mania — for workshops; Manicure — for suggestions on how to rectify or remedy a problem; Manifold — for calendar of events (or possibly Manidates); Manipulations — for rounds. By now you may have guessed it — the editor was Maniacal.

Now the kaleidoscope turns to dance themes and happenings from around the continent.

The 4-n-8ers Club, pictured in the Oregon Federation News, enjoyed a "Vice-Versa Dance" at which the men wore petticoats and skirts and the gals the trousers and shirts.

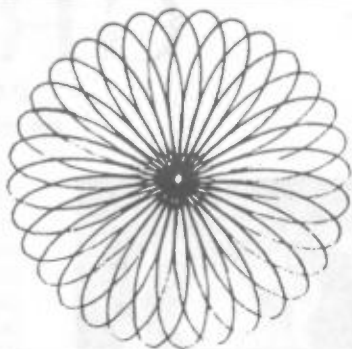
Money making idea: At the Cancer Fund dance in southern Ohio, caller Jerry Helt's clothes were part of the auction to raise money. Even his pants went to the highest bidder.

Did you ever hear of a Thanksgiving Dance billed as a "Fowl Ball?" Jim Paravantes and Bill Bradford called for one in Sunnysvale, California.

One square dance affair featured a "Frank Lane Golf Outing" with Frank the man to beat. Many vacation dances offer such sidelights for golf enthusiasts, and other hobbyists.

The Greater St. Louis Folk and Square Dance Federation and The League of Clubs presented dancing at

DANCE OSCOPe



the All-American Family Festival for the benefit of Multiple Sclerosis Society. A full square dance program was enjoyed for two days, concluding with a guitar and gospel-sing church service. Every time we peer into the kaleidoscope it reflects benefit dances and special services performed by dancers.

Kudos go to the Wrong Way Grands of St. Paul for their "Ides of March" dance, and the flyer with its old-time printing that invited dancers to "Gather up your togas and join in"

The California Rocketeers invited their mayor and his wife to a Valentine Dance, seating them in a special box for royalty. He was made an honorary Rocketeer and given a club vest; his wife was presented with red roses. A good way to demonstrate square dancing to non-dancers!

In Victoria, Texas, a Liar's Contest was held, with three dancers competing. As we fold away our kaleidoscope for its next rest, enjoy the winner's presentation of the "History of Square Dancing," slightly condensed.

"Contrary to popular belief, square dancing is not an American innovation, but is international in scope and actually began centuries ago. Let us go back to the French court of Louis XIV. The men wore brocaded coats and the women long hooped gowns. They also wore little name tags saying "Marie and Louie's Quadrillers," which is what they called this dance in those days —

the quadrille. One day among the elegant dancers there was a fellow in brown shoes with blue socks. The young king said, "Look at that square dancing!" and that is how this popular form of art got its name.

"The years passed and the dance showed up in Spain virtually unchanged until one fateful day when a Spanish nobleman, slightly befuddled from drinking too many Margaritas, made a turn in the wrong direction. Everyone else shouted "Left, aleman, left," and thus square dancing was really born.

"A couple usually starts out with the husband dragging the protesting wife to lessons. There they are regarded as being slightly more intelligent than Mongoloid idiots while they are led through simple patterns they can't follow, while their confidence is built up by the old timers snickering at them. They are sure they will never learn the movements but finally graduation comes and sure enough — they were right — they didn't learn them!

"No history of square dancing would be complete without a long look at the most essential figure, the glamorous caller. A man generally takes up calling because he hates dancing and his wife won't quit. He studies and practices long hours, learning charming songs about churning muddy water, some guy being sorry because he walked through a garden or some guy thinking he's safe when he reaches San Antone!

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STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

I'm sounding off on behalf of the square dance caller's wife. We're retired so we do a lot of traveling and a lot or square dancing. We dance to all levels of callers. My heart goes out to the caller's wife, especially the traveling caller's wife. I've witnessed them sitting on the sidelines watching everyone else dancing and having fun, always smiling. They've got to be the most neglected girls in the whole world.

Square dancing has always been a big part of our lives, but I sadly say we're becoming more disgusted as we see the degrading way these callers and the square dance girls are acting. We go to a dance to dance! Not to watch some traveling caller's ego being grossly enlarged by the outrageous "attentions" of these young women. It makes me feel very sorry for the caller's wife sitting on the side trying to pretend she doesn't care while women hug, kiss and hang on her husband. It is not a case of an occasional occurrence; it seems we see this kind of thing much too often.

Please understand, a fond kiss or hug for a dear friend is understandable. But what I'm referring to is the way some of the square dance women "throw" themselves at the caller hugging and kissing him. It's really pretty disgusting to the dancers who know square dancing as it once was — good clean fun!

We say no wonder there is such an upswing in the divorce rate among traveling callers. Just how many dancer's wives would put up with this for long? Not many, I'll bet!

I've talked to many of the national

traveling callers' wives so I do know what I'm talking about.

I realize all traveling callers are not this way. And if they're not, they can stop the flirting star-struck girls. The really good callers don't have girls hanging on them; they do not tolerate it! They do not have to have their egos replenished constantly. Some can call a good dance to the floor. But I repeat you don't see women hanging on these callers; they have too much respect for square dancing themselves, and for their wives and kids.

If the girls in a tavern were acting as many of the square dance girls act toward the caller, just what would you think of them? Does the yardage in a skirt change moral values and make flirting, hugging and kissing another woman's husband all right? I don't think so.

Please consider the proper conduct as well as proper dress in square dancing. And please consider the caller's wife and family.

Please print this. We want to keep square dancing good clean fun. And callers, just remember many of you encourage and enjoy all this attention. So it's really up to you to put a stop to it. It seems some of you are losing perspective. You are square dance callers and leaders; please put the right moral values back in square dancing, and try to direct your attentions and considerations toward your wives sitting on the sidelines. After all she'll be there tomorrow, while the flirty, star-struck girl is throwing herself at the next caller in from the road.

*Name Withheld
Arizona*

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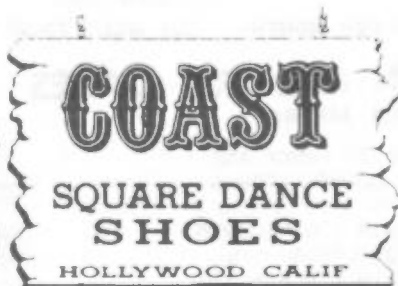
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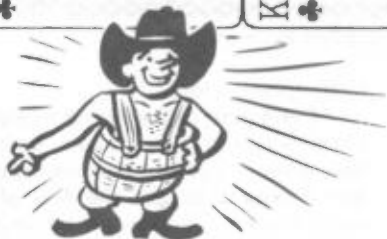
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THE DROP OUTS

Ray and Lucille Graf (she's the caller and he's the "caller-hauler") of Utica, New York, are always trying out new ideas at their clubs, and here's one that produced good results, to create a whole new group, the DROP OUTS, who get together occasionally for strictly a social evening of square dancing and don't worry about "all the new stuff."

Lucille's account follows:

"We started out calling them OLDE TYME DANCES, but found the name created confusion in people's minds. They didn't know whether it referred to age or type of dancing and since we were trying to reach former western square dancers, we changed the name to DROP OUTS. Our slogan is "Drop in, Dance with the DROP OUTS," and we use the enclosed ad, a smiling fellow wearing a barrel, hat and shoes, pointing to the phrase, "Just the Basics."

"We use more than fifty basics and less than seventy-five, depending on the group at the dance that night. If a new figure comes out and can be easily taught with a minimum walkthru, we use it. So you see, we are quite a flexible bunch.

"Even though some of these dancers have been away from the activity for five to ten years, and we have one couple who graduated but never danced, they are good dancers. They enter the hall very apprehensively the first time but the basics come back quickly and their reaction time is good after the first few minutes. It is a pleasure to see them respond.

"We have danced as few as five couples and as many as three squares. To get three squares back dancing in our area after they have dropped out is quite an accomplishment and a credit to Don and Anna Near who spearheaded the idea.

"There is no formal organization. It is not a club, only a group of dedicated people who get on the phone and pass the word and serve on the refreshment committee on a rotating basis. There are no officers. In fact, we have a self-service treasurer. One evening there was 75¢ extra in the kitty. The treasury is liquidated after expenses.

"I really enjoy calling for the DROP OUTS. They think it hilarious when I goof and even funnier when they do. Nobody laughs at anybody else. We all laugh together. They don't challenge me and I don't challenge them. Maybe the big reason I enjoy calling for them is because these dancers and the people who attend make square dancing like it used to be."

R/D BASICS FOR S/D

by Bill & Barbara Cooper
Mississauga, Ontario

Presented at the Toronto & District Workshop, 1974

In teaching basic waltz steps, the first thing, of course, is to explain, demonstrate and walk-thru the basic waltz rhythm. Waltz music consists of three-beat measures, with the first beat emphasized. Usually one step is taken for each beat. Emphasis on the first beat takes the form of a longer step, usually, than the next two steps. The second step is slightly shorter and the third step is a close-step beside the second step. Thus we have a "step, step, close" action. For the basic steps a slight turn is used on the first step, turning to the side of the foot used, i.e., with a left foot lead, a slight turn is made to the left, the length of step is about eighteen inches for the first step. The second step travels beyond the first step, about twelve inches distance. The third step is a close step, taking weight, beside the second step. We cue this first basic step as: turn, travel, close. Starting with the left foot the footwork is: left, right, left. The next step will then be with right foot and for the next measure the steps are right, left, right when we are back again to where we started. With dancers in circle we would say this:

"Now in our circle everybody face LOD and individually we will all start on left foot and do the three steps turning slightly to the left on the first step. All set. Turn, travel, close. Be sure to put weight on that third close step which is your left. Now do the same thing starting with the right foot turning slightly to the right on that first step, travel on with the left and close the right beside left on third step. All set. Turn, travel, close. Let's do it again for two measures starting with the left foot. Ready, turn, travel, close;

turn, travel, close."

After a short drill without music, we put on a record having a good beat and slow tempo, and the dancers danced a few measures to get the feel of the waltz rhythm. Point out that the beats are of even tempo and there is no pause between steps as with the two-steps. Emphasize the first and fourth beats by taking a slightly longer step. Be sure to take weight on third and sixth beats or steps, closing the foot beside the previous step.

Next we would introduce the same steps but using the opposite footwork for girls. Man starts on his left foot, woman on her right foot, man facing out in momentary butterfly position. We demonstrate the action of dancing the basic steps moving LOD and show the back to back, face to face motion from the turn, travel, close; steps just done previously. After a bit of practice we do the same thing to music. We then use these steps in an eight measure sequence mixer as follows (I use "Drifting and Dreaming" on Windsor but there are many good waltzes on records you probably have that are equally good.):

Meas.

1-2 Back to back; face to face;

2-3 Back to back; face to face;

4-5 Back to back; face to face;

7-8 Roll to new partner 2,3; 4,5,6;

By the time the record is finished most dancers will be reasonably proficient in the basic waltz step. By this time a short break can be taken and after it is over the same routine used for a second time using a different tune.

The order of teaching the various basics should be considered from this point. Generally speaking, the easier

basics should be taught first, progressing to the more difficult. There should be a goal or end result to work for, which is a specific dance. We will assume we want to teach "Waltz of Summer" as our objective. With this in mind, we will next do the sequence: Vine-twirl, thru, face, close. We show the six steps at least twice, once each on opposite sides of the circle. Then we show the man's steps, then the woman's. The woman does the twirl, right face, under the man's left and woman's right joined hands. Progress down LOD. Girls complete the twirl in three steps, right, left, right; as the men vine three steps: left, right, left. Then both step thru, take another step facing partner as you do this, and close on the next step. We cue this as "Vine-twirl, 2,3; thru, face, close." After a little drill without music on this sequence, we would introduce it as measures 3 and 4 of the mixer, and let the dancers dance through a full record.

The next basic we do would be the right turn waltz. Explain that the turn is always right face and our movement is forward with right foot lead and backward with left foot lead. Again, the three steps in the waltz measure consist of a turn, travel, and close. In this basic, the turn is started on first step, completed in second step, with the third step being simply a close step beside the second step. If we all face LOD individually, we will all start on right foot. Step down line on right foot turning right face to face out, take the second step down line on left foot to finish the turn facing reverse line, close right to left being sure to put weight on right foot. All should now be facing RLOD. Now with left foot lead, step backwards along LOD, turning to face into center of circle, step down line on right foot to face LOD, and close left foot beside right, taking weight on left foot. This is the complete turn. Notice that a half turn is done for each measure. Time is now taken to drill on the turn without music. We then show how the turn works

with couples in closed position. Point out that person with right foot lead on first beat places the right foot between partner's feet and gives impetus to the right turn. Start in maneuver position, man facing RLOD in closed position. Men go back down LOD on first step (left foot). Women go forward, both turning right face so man is facing in on this first step, complete the turn on second step, and close on third step. Repeat same steps, man leading with right foot between partner's, turning to face out, completing the turn and closing on the third step.

We like to start the turn from the maneuver position and use this easy way of getting to it. Starting with man's left, woman's right, we do one forward waltz down line. Now the woman does three steps almost in place, L, R, L, as the man maneuvers in front of her to face RLOD in closed position. From here we do two turning waltz basics till the man faces out. From here, we use measures 5,6,7,8 of the mixer first given. Notice that the same basic mixer is used with only the new material substituted in it.

At this point we have taught basics required for the first half of "Waltz of Summer." This is the next thing we do then — teach the first half of the dance and let the dancers do this much. We mix them and repeat the dance once or twice and take a break. During breaks, we go around and try to help anyone having trouble with footwork and clear up any dancer questions.

To Be Completed Next Month.



ladies' choice

"Do you sell square dance patterns?" is a question often heard at convention booths. Business for any booth that did would boom. However, any would-be seamstress need only browse through the pattern books in a fabric shop to find any number of useful designs. The trick is to use these tops and add a circle, gored, tiered or gathered skirt to them, making either a one-piece or two-piece outfit, as you prefer.

We used the Simplicity summer pattern book for last week's browsing, because those patterns are easiest to understand and follow, we think. All kinds of up-to-date designs turned up, insuring that square dancers can be up-to-the-minute in fashions if they wish. A bonus from pants-suits patterns is that the slacks can be made for casual wear after the top is used for a square dance costume.

Here are some features and pattern numbers:

Wrap top with cape sleeve (pants bonus) — No. 5574

Super-simple peasant-style top with long or short sleeve — No. 5925

Peasant top with cape sleeve — No. 5468

Peasant top with ruffled neckline — No. 6225

Tailored top with western lines — No. 5735 (There are many of these.)

U-neckline, banded puff sleeve (latest style) — No. 6279.



Jr. petites who want a cool, fashionable top select No. 5431. For regular sizes, try No. 5670.



Very latest design for a feminine look in a print S/D dress — 5616.

Look at bridal dresses in the books. Modern weddings have a country flavor and some dresses will be easily adapted.

Tennis dress patterns, such as 5572, have ruffled "sissy-pants," just perfect for those who like them.

The new pastel plaids make up beautifully, looking cool and crisp when trimmed with white or matching lace. One striking outfit seen on a tall slender dancer was a purple and pink plaid with high neck and gold waist cincher and necklace, very much in style but with an old-fashioned look.

Sailor collars are always in style and an attractive combination is a navy dress, white collar, red tie that fits through a loop at the neckline with ends hanging loose, and a red waist cincher.

For daring designers who plan to tailor clothes for their men, this is the time. Simplicity No. 6310 is only one of many western suit patterns available. But in a quick scanning, we could find no western shirts until discovering Butterick pattern No. 6841.

More patterns are adaptable for square dancing now than at any time we remember, because country and western clothes are "in." Dare to experiment and enjoy being creative — dressing for the dance is half the fun!



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — July 1949

From his forthcoming book, "The Art of Calling," Charley Thomas includes in this issue a chapter on selecting square dance calls. A simple but very fundamental assumption is made: "in order that the dancers get any benefit or enjoyment from our calls, they must understand them." First Charley warns callers that have developed a nasal chant "as unintelligible as a railroad announcer" that though their regular dancers may have learned to recognize the sounds, woe betide the newcomers!" The construction of a call has much to do with clarity, also. Charley lists these pointers. (1) *The call should tell the dancers what to do.* Calls which can do that without a prior explanation of what they mean are much more valuable than ones that require an explanation. "Let's not develop too much of a language of our own." (2) *The call should be simple, understandable by beginners and daydreaming experts.* (3) *Pack your meaning in the accented syllables of the call.* It is the accented syllables that are ordinarily heard and understood. Important words on unaccented beats are apt to be drowned out. (4) *Do not put too much meaning in one line.* (5) *Use simple words.* Compound words are harder to get the tongue around distinctly. (6) *The words should be distinctive.* Not only should the words used not have more than one meaning, the call as constructed should not sound so much like any other call as to be confusing. More to come in the August issue.

On the subject of the technique of timing, Lou Harrington wrapped it up

in these few words: "Too slow begets horseplay. Too fast — rat race."

10 YEARS AGO — July 1964

Norm and Joan Holloway, chairmen of the Lucky 13th National Square Dance Convention to be held in Long Beach, California, were featured on the cover. Convention Trail Dances were listed, and among the records reviewed was "California Here I Come" by Paul Moore.

Kaleidoscope: A radio program called Square Dance Notebook, aired over station CBK in Saskatchewan, done by Noreen Wilson, rated a close second in program popularity in the afternoon to midnight slot. Merry Squares of Bloomfield, New Jersey, present visiting clubs with a miniature of the club banner, saving wear and tear on the original banner while giving a permanent keepsake — no more lost banners. The New Ocean House in Swampscott, Massachusetts, hosted the New England S/D Convention that drew 2000 dancers and 50 square and round dance callers.

Don Zents of Lima, Ohio, had pertinent words to say about "Smo-o-o-o-oth Square Dancing." In his travels, he noticed that some clubs have a definite ability to glide across the floor to the beat of the music, while other clubs seem completely unaware of any music. The answer — someone was able to transmit to the first group of dancers the wonderful satisfaction of moving to music. That someone, of course, is the club caller or instructor. The caller must have a good sense of music and rhythm of his own, and then

Continued on Page 70

FEEDBACK

Re: your words on Page 2 of the May, 1974, issue with reference to correct spelling, you are absolutely right. We have, as you suggest, progressed from the barn-busting days of a certain amount of sophistication. In fact, not so long ago, thirty squares of beautifully dressed people danced at a ballroom in the Ambassador Hotel in Los Angeles. Not long before that on Admission Day in Carson City, Nevada, our square was personally complimented by the Governor, flanked by two senators. How sophisticated can you get?

As to the term "do-sa-do," it might be interesting to note that the French term "vis-a-vis," meaning face to face, was used briefly in the early days of square dancing, and the French term "dos-a-dos," meaning back to back, was also used, as it is to this day. The original spelling was lost long ago. Those early day callers, while no doubt delightful chaps and all the world to Dame Terpsichore, were not noted for their orthologological erudition and so they called things like this: "Docey 'round your partner" and "Gent do-cee around the three."

Jeff Taverner
Gilman Hot Springs, California

Glad you brought up those questions about spelling. To me "Do-sa-do" looks like it should be pronounced "Doosa-doo," as in "Do tell!" If you really want to get back to the original term, "Dos-a-dos" means "back-to-back" in French, and it is pronounced the same way because the final 's' is silent.

For another thing, there is a perfectly good English word in the dictionary that is spelled "curlicue." The artsy-fancy spelling "curlique" looks like it should be pronounced "cur-leek" to rhyme with "antique." If you really must put a 'q' in the word, start with the word for a line at the box office and make it "curliqueue."

I suspect that after the dust settles we will all continue to use our own favorite spellings, in spite of all the good logical reasons why the other guy should do things my way.

H. Orlo Hoadley
Rochester, New York



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CALLERLAB CONFAB

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St. Louis is history, but memories linger. Meeting some of the top leaders in the calling profession was thrill enough. But more than that, a spirit of friendship while "Working Together" (convention theme) dominated the scene as callers representing many diverse viewpoints exchanged opinions and hammered out resolutions (Read 'em again — p. 64, May issue).

The question in many minds at this point is "How will these resolutions be implemented?" Here is where YOU (callers and dancers) come into the picture — every one of YOU!



First, look at the HOW WE DANCE resolution. Do you have a copy of the ASDS Basic or Extended Basics handbook? (Order yours from ASDS, 462 N. Robertson Blvd., Los Angeles, CA 90048). Is the "hands up" position for ocean wave type movements such as swing thru and spin the top being taught in your area? If you believe in standardization, world-wide, why not see that every beginners class incorporates this standard style? Check out your workshop groups with the same purpose in mind.

Secondly, under ACCREDITATION, if callers schools are being conducted in your area, investigate the curriculum to see if it complies with the new standards proposed by the organization. (Write to the address above, or directly to the chairman of the accreditation committee, Bill Peters, in California.)

Thirdly, concerning NEW MOVEMENTS, watch these pages for mention, coming soon, of the suggested quarterly experimental movements to be chosen by Jack Lasry (Florida) and his committee. It is hoped that for many average clubs (non-workshop or challenge groups), this very selective list will "calm the troubled waters."

Anyone wishing further information about Callerlab, its aims, design, background, and plans for the bigger, better convention in Chicago in 1975 may write to the address above.

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by Harold & Lill Bausch

Many times I have been told, "I wish callers wouldn't book so far in advance". Why do callers book so far ahead? (Three years is not unusual.) Because club bookers have started filling their schedules a year or two ahead. Most callers do not like to book so far ahead, and some refuse to do so, but if clubs book a full schedule several years ahead, then the only way a caller can call a dance for them is to agree to book several years ahead also.

I don't like booking more than a year ahead; I am forced to if I want to call for these clubs. From a caller's viewpoint, I believe it is up to the clubs to take the first step to cut down on this. I suggest clubs start by leaving a few open dates in the schedule to be filled in six or eight months before the date comes up. Clubs may reap rewards by obtaining some callers who really couldn't have been booked a couple years ahead of time.

The word, "Keeno", you hear many callers say at the end of a call. (I do it all the time.) Many dancers don't know what the word means. Many years ago (I don't know how many) callers used this to mean that's all or, "the end". It is a custom I like to keep going. Some callers who haven't been using it might like to join the cause and keep it going. Keeno!

Club officers may appreciate the comparison of clubs and colonies of bees. There is a queen bee, the worker bees, and there are the drones. The dictionary says that a drone lives off the work of others and contributes no work of his own. I throw this in with tongue in cheek. We know we need leaders, we

know we need workers; as for the drones, the Lord created them so there must be a need for them.

As a traveling caller, it is always interesting to me to talk to the dancers and leaders of each area, and to see the ups and downs of the various areas. Some folks are so worried because their area is currently in the down cycle. It is true that interest varies in each area from year to year, much like the unceasing tide that comes in and goes out, never stopping. We trust that square dancing will go on endlessly and I see no reason why it won't. Dancers come and go; callers come and go, but square dancing goes on. This is because there is so much good healthful enjoyment in it. It would benefit us all to think occasionally, though, of the ideas some of the early leaders had: no drinking of alcoholic beverages at the dances, friendliness and equality of all, mixing together, and fun for all, not just a few.

On the last thought, I might say that any caller who does not call to the majority of the floor is a fool. I won't even elaborate on that statement. Someone once made a remark that it takes a "Caller" to keep everyone dancing; but any jerk can stop the floor. That remark has been re-quoted over and over again, but some still do not listen.

I have been told that a good writer has a theme for each of his articles. Well, I'm not a good writer, but I sure have a lot of thoughts!

At a recent callers' clinic I was asked about how and when to bring new dancers into the clubs, or when to turn them loose. We could all agree pretty well on what an ideal situation would be, and then we would have few problems. However since we seldom have the ideal situation it behooves us callers to use much discretion in the choice of our calls. When we have a floor mixed with experienced, not-so-experienced, and down right new dancers, it taxes a caller's ability to keep them all happy at the same time. I suggest at

Continued on Page 41



This is the final installment of the questions posed by Carl Brandt (see previous two issues) and the answers he received from leading callers. How do you feel about it?

QUESTION: How do you determine what new basics to use at your club? Class?

ANSWER: Caller One: I'm in the unusual position of subscribing to a dozen note services from all parts of the country, plus Canada, so I know each month what new basics are gaining, fading, etc., and I can introduce only the choicest stuff, in my opinion, for the level of the group I'm entertaining, and judge what they may encounter and need to know about in neighboring clubs.

Caller Two: I am very selective in choosing new calls for my club. I only select calls that are easy to learn, easy to teach, and easy to remember. If after using a call for three weeks in a row it still has to be walked for the club, then it is not worth the dancers' time and effort, and I drop it. I tend to use the club-level figures that Jack Lasry promotes in his notes; he has a very high batting average as to what the good calls are. In addition he prints only worthwhile material and eliminates worthless calls that other note services print.

Caller Three: I let other callers do the majority of the experimentation. I feel no need to be first. If they prove something good, I will use it. I do not even subscribe, at the present moment, to any of the notes. I find such notes go unread and unused. In class I teach what they need to dance today. They

can learn the other stuff as they meet it. I feel that teaching a million things in case they meet them, is too discouraging to the dancers. I try to teach them to dance to me. I cannot prepare them to cope with me, let alone all callers.

Caller Four: I use new basics only if they meet one of the following conditions (or both): (1) They must have some interest as either a gimmick or a one-shot-let's-have-fun-with-it-to-night-and-forget-it idea; (2) They must be smooth-flowing-comfortable and they must offer something different from the other basics we're all using. And while I expose dancers in our workshop groups to a greater number of basics than I give dancers in my mainstream clubs, the above rules apply in both cases. Or put it another way, the primary consideration that I use when deciding which basics to use is quality.

Caller Five: I choose basics to use and workshop at my clubs based on my judgment of what is likely to be generally used in the area. Currently Stan Burdick's list of the ten most popular experimental basics is a good rule or guide (American Squaredance Magazine). As for what to teach in class, the basic 75 is a good nucleus, with the added movements like flutter wheel and scoot back if there is time. Beyond that is workshop territory.

NEXT MONTH: WHAT CAN BE DONE ABOUT UNFAIR CALLER/CLUB PRACTICES REGARDING BOOKINGS?

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Heads lead right and circle four to a line
Square thru four, centers right and left
thru

Everybody California twirl
Eight chain three
Left allemande.....

Heads half sashay, circle eight that way
Ladies break and make two lines
Men pass thru, turn right
Go round one, do a Dixie chain
First one left and next one right
Left allemande.....

No. 1 gent and No. 3 lady up to the
middle and swing

Face No. four, split those two
Line up four

No. 2 couple split those four and
Go round two, swing the one
Who's looking at you
Face the middle, right and left thru
Pass thru, U-turn back
Left allemande.....

Four ladies chain three-quarters
No. 3 only half sashay

Heads square thru three-quarters
Separate around one to a line
Ends star thru, half square thru
Pass thru, left allemande.....

Four ladies chain, No. 1 half sashay
Circle eight, head gents break to
Lines of four, ends star thru
Circle eight, three ladies half sashay
Three ladies half sashay
Three ladies half sashay
Left allemande.....

Sides right and left thru, head ladies chain
Heads pass thru, U-turn back
Sides pass thru, U-turn back
Star thru, dive thru, star thru
Other two star thru, pass thru
Centers in and cast off $\frac{3}{4}$

Centers roll away,
End ladies chain (diagonally)
Four ladies roll away, left allemande.....

No. 3 couples stand back to back
With the corner box the gnat
New heads crosstrail thru.
Go round two and line up four
Star thru, triple centers in
Bend the line, star thru
Promenade, back out and circle left
Sides flutter wheel
Left allemande.....

Heads flutter wheel, sweep a quarter
California twirl, right and left thru
Eight chain six, do-sa-do
Left allemande.....

Sides flutter wheel
All four ladies chain
Head ladies chain back three-quarters
Roll away, forward six and back
Pass thru, wheel and deal
Head men pass thru and turn left
Behind the lonesome lady stand
Forward eight and back

Center four pass thru
Circle three, side gents break
Line up three, lines pass thru
Circle four, side gents break
Circle eight, those who can
Right and left thru, other four
Your opposite swing
Face that couple at the side of the ring
Left allemande.....

Four ladies chain three-quarters
One and two right and left thru
Three and four you do it too
New head couples pass thru and
Promenade left three-quarters round
Original No. 1 gent and the girl with you
California twirl, square thru $\frac{3}{4}$
In the middle slide thru

Square thru four

If you can, square thru three-quarters

If you want to, do a single or double
centers in

If you did that, cast off $\frac{3}{4}$

If you did that, star thru

Everybody face partner

If you want to, box the gnat

All bend the line, pass thru

Wheel and deal, substitute

New centers square thru three-quarters

Left allemande.....

Heads swing thru, spin the top

Pass thru, swing thru, spin the top

Pass thru, wheel and deal

Double pass thru, first couple left

Next right, swing thru, spin the top

Slide thru, left allemande.....

Heads square thru three-quarters

Separate go round one

Into the middle, pass thru

Split two, go round one into the middle

Pass thru, separate round one to a line

Forward eight and back,

Centers crossfold

Left allemande.....

Promenade, heads wheel around

Right and left thru, pass thru

On to the next, right and left thru

Same ladies chain, same two spin the top

Right and left grand.....

Four ladies chain, heads half square thru

Ocean wave, girls circulate, swing thru

Boys circulate, swing thru

Girls run, boys circulate

All circulate, boys run

Girls circulate, all circulate

Left allemande.....

Side ladies chain

Heads square thru four, ocean wave

Everybody U-turn back

Girls cast off $\frac{3}{4}$, boys circulate twice

Girls swing thru, center girls run

Cast off $\frac{3}{4}$, all cast off $\frac{3}{4}$

Left allemande.....

Heads square thru four, swing thru

Men cross fold, swing thru

Girls cross fold, right and left thru

Dive thru, pass thru, swing thru

Men crossfold, swing thru

Girls crossfold, square thru $\frac{3}{4}$

Trade by, left allemande.....

Heads lead right and circle to a line

Pass thru, ends run, all cast off $\frac{3}{4}$

Centers cross fold, double pass thru

Centers in, cast off $\frac{3}{4}$, pass thru

Centers run, all cast off $\frac{3}{4}$

Ends cross fold, double pass thru

Centers in, cast off $\frac{3}{4}$

Left allemande.....

Heads lead right, circle to a two-faced line

Girls cross run, couples circulate

Tag the line right, wheel and deal

Spin chain thru, swing thru

Right and left thru, star thru

Pass thru, wheel and deal, substitute

Square thru three-quarters

Left allemande.....

Heads square thru four, swing thru

Men run, girls cross fold

Eight circulate, men run, trade by

Swing thru, men cross fold

Star thru, California twirl,

Square thru four, trade by, pass thru

Left allemande.....

Heads square thru four, centers in

Cast off $\frac{3}{4}$, ends fold

Substitute, turn thru

Left allemande.....

Heads square thru four, centers in

Cast off $\frac{3}{4}$, ends cross fold

Double pass thru, centers in

Cast off $\frac{3}{4}$, pass thru

Ends crossfold, swing thru

Men run, couples circulate

Wheel and deal, left allemande.....

Heads lead right and circle to a line

Pass thru, ends run, all cast off $\frac{3}{4}$

Centers cross fold, double pass thru

Centers in, cast off $\frac{3}{4}$, pass thru

Ends run, all cast off $\frac{3}{4}$

Centers cross fold, double pass thru

Centers in, cast off $\frac{3}{4}$

Left allemande.....

Heads lead right and circle to a line

Pass thru, centers run

All cast off $\frac{3}{4}$, ends cross fold

Double pass thru, centers in

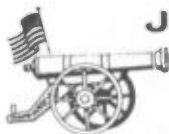
Cast off $\frac{3}{4}$, pass thru, centers run

All cast off $\frac{3}{4}$, ends cross fold

Double pass thru, centers in

Cast off $\frac{3}{4}$, left allemande.....

Continued on Page 58



easy level

Andy Andersen of the Record Center in Chicago made this record available to Carol Poehlein a couple of months ago, and here is what happened to the music after a couple of young callers from Illinois did some work on it:

CAROL'S CONTRA

by Carol Poehlein, Schaumburg, Illinois

RECORD: Nik Nik Label N-I-B, "Freddy's Theme"

DANCE: A triple minor contra; 1st, 4th, 7th, etc. crossed over and active.

To be called before the music begins: Actives do-sa-do the one below

Counts

1-8	- - - -	Same one right and left grand, go round six (Grand right and left with the threes on each side, go six hands round)
9-24	- - - - - - - -	Actives swing in the middle you do
25-32	- - - -	Put her on the right, fours down
33-40	- - Wheel as a couple	- - come back
41-48	- - Cast off	And do-sa-do the new one below

FLEA SPREE MIXER

by J. T. Vaughn, Evanston, Illinois

RECORD: Nik Nik Label N-I-B, "Freddy's Theme"

POSITION: Varsouvianna, lady on man's right. Couples facing line of direction.

FOOTWORK: Identical throughout. Both begin on left foot.

Begin the dance on the first beat of the music.

COUNT

1-4	Walk forward four steps.
5-8	Each turns to face reverse line of direction, turning right face. Man's left arm should now be over lady's shoulders. Back up four steps.
9-12	Walk four steps in reverse line of direction.
13-16	Turn and back up four steps. Lady backs out under her right arm and the gent's right arm. Couples now end this segment of the dance with man's back toward center of hall and lady's back toward the wall.
17-20	Both balance left and then right
21-24	Box the gnat
25-28	Both balance left and right again
29-32	Box the gnat back
33-40	Do-sa-do completely around each other.
41-44	Star right three-quarters with partner
45-48	Star left one quarter with new corner lady and assume beginning position.



JUST BECAUSE

An easy level square dance sent in by Charlotte Horn of Sunnyside, N.Y.

RECORD: Windsor 41448

INTRODUCTION, BREAK, ENDING:

Honor your partner, and your corner

Join your hands and circle left you go

Circle right on back

Along the same old track

With your partner do a do-sa-do

Do-sa-do your corner, it's back to back you go

Swing your partner high and low

Promenade that right and everybody sing

Because, just because.

FIGURE:

First old couple promenade the outside

Walk around the ring and don't be slow

And when you get on back

Walk down the center track

Then separate and home you go

(Everybody) Do-sa-do your partner

when you meet her

Swing your partner high and low

Promenade the ring, and everybody sing

Because, just because

(Clap your hands) Because, just because.



COVER TALK

Thoughts of our heritage, as well as good old-fashioned patriotism, womanhood, and summer dancing fun in any era, are conjured up in this July, 1974, cover.



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August 1974: 2,3,4 Dog Patch, Ark.,

October 1974: Indiana, Ohio

November 23- Dec. 2: Georgia

December 1974: Arkansas, Oklahoma

Dec. 31 (New Year's) Fort Wayne, Ind.

January 1975: 4, East Gary, Ind., 11, Greyhound Race Track, Memphis, Tn.

February 1,2: w/Cal Golden, Hotel Sheridan, French Lick, Indiana.



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autographs of visiting callers. K
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Bill and Peg Royer of Ga
outfits made for them i
AFB, Philippine Island
made from Philippine
and machine embroidered
gores.

The carnival scene with ferris wheel is the sym-
bol of the 1974 Oregon State Festival, and the
festival costume is worn here by Clinton and
Lucille Barnes, chairmen. The skirts are white
double knit; the ferris wheel and scallops are
in green sequins. White blouse and green dou-
ble knit pinafore top complete the outfit. Men
wear green double knit vests with the same
design.



Wh you thin

and Treva Sloan model costumes used in
city for the recent Buckeye Convention
Cleveland. The skyline motif was designed
al Simmons, convention chairman.

s, originated her
she collects the
Katie is also a
Earl.

of Fairbanks, Alaska, model
m while stationed at Clark
ands. Dress and shirt are
e Petron, similar to nylon,
dered. The skirt has eight



Doris Gamache of Caseyville, Illinois, models a
dress which she designed and made. The navy
blue background sets off the square dance cou-
ples applique in different colors, around the
circular skirt. Details are complete, including
pettipants, can can skirt, man's tie, and tiny
rhinestone buttons on his shirt. Husband Lee
is proud of Doris' talents as a seamstress.



What's
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OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

Last year in one of our articles we called your attention to the new type of programming being successfully used by many special or well-known weekend or vacation type dances: time and places were set aside in the total program for advanced, challenge and regular dancing. Of course, certain understood levels must be made known with a sincere effort on the part of the management and staff to get the dancers to the right place. Some areas are still going along with their old standard type program and are wondering why attendance is falling off and people are not coming from a distance to dance the basics with great numbers of beginners who have been told of this great event. It must also be discouraging to a top challenge caller on the staff of such a weekend to have about ten minutes each day to call "his style," or maybe no chance at all.

Along the same line (and we hope to say more about this in future columns), a caller will say at a dance that he is going to call a "go-go" tip for those who would like to try. Now, is this calling basics at a faster clip — so fast that some knowledgeable dancers can't keep up — or is it calling something in the way of more and better material?

Part 2: CLUB ORGANIZATION

by Chuck Stinchcomb

(Part 1 appeared in the June issue)

Can you imagine General Motors or Westinghouse or any corporation or business changing presidents every year? It would not take long before its existence was in jeopardy. Why do we jeopardize our square dancing clubs by

discarding or changing presidents and officers who are experienced leaders, every year?

In the Washington area, and probably throughout the country, the majority of square and round dance clubs are governed by a president, vice president, secretary/treasurer and various committees. But this is by no means a clear-cut indication that it is the best method of operation. There are many problems attached to this method, with the sizable one being, "Who do we get to run next year?" And that my friend, is not always an easy job.

To eliminate just that type of problem, the advanced level clubs in the Washington area are either run by a club manager or the caller. The club manager is picked by the caller, and together they make all decisions for the club. The term of office is as long as the manager and caller mutually decide. The operation of a caller-run club is obvious. The caller makes all the decisions, minor, major, or immaterial.

If you are approached to run for an office, be part of a committee, or act as a club manager, take time to give it careful thought. Do not take the job because of prestige; don't take it because you were railroaded into it. Do take it because you have the desire and willingness to work for that club. If you are not willing to work and sacrifice, neither you nor the club will reap any benefits.

Callers should look for persons who are natural leaders and channel their energies into becoming club managers. This way, those who do not choose to be leaders are not thrust into positions they do not want, but feel obligated to fill. Instead of a possible falling short of expectations by manufactured leaders, why not allow those who prove they are leaders to manage the square dance club for a smoother operation? A club manager can define the club/caller's goals and work towards their realization.

One ingredient necessary to the success of square dancing is that callers impress upon all dancers their obliga-

tion to assist the dancer dancing at lower levels. The tape recorder is a marvelous invention and with its use, dancers can help other dancers who need an extra hand now and then. Not only does this improve the dancing ability of those poor souls who are struggling, it also creates lasting friendships between strangers and helps bring about better understanding between dancers in different levels of dancing.

One function or duty of the caller and his law in the advanced or challenge level movement is to promote the confidence of each dancer as they progress through the various series of lessons. This includes encouragement to "stick with" their aspirations to higher levels of dancing in spite of possible temporary setbacks when lessons or dancing seems too difficult. The conscientious caller works to keep the dancers aspiring even though this means returning to a level which is more comfortable.

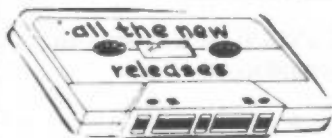
If a caller prefers to call to multitudes of dancers, he should stay away from this set-up because some clubs will not grow to the large proportions one expects in the basic 75 club level. I am not talking about enriching the caller's bank account, but providing a fun level of dancing for all dancers. Let's compare this with other recreations, such as golf and bowling, which provide basically what people need. This is the reason for their popularity. All play on the same course or alley, but because of desires and abilities,

each can do his "own thing." More often than not, callers provide only one basic level club for all dancers. The dancer is expected to dance in one club regardless of ability, and then regress in level when new dancers arrive, just to enrich the caller's ego and pocket. This causes a great many experienced square dancers to seek other avenues of recreation. It is time callers take a good look at themselves and their organizations to see if they can improve club structures. We need to train new callers to be total recreation leaders; we cannot afford to allow just anyone to "hang up a shingle" and say, "I am a caller."

There is a need to organize more beginner caller classes and callers' colleges for callers of limited experience. There should be seminars for callers who have been around awhile but need refreshing ideas and a place to discuss problems. If we are to make square dancing a national pastime, we must make every effort to encourage people to "come into" and "stay" in the activity.

DANCING TIPS, Continued

a time like this that callers dig down into their bag of tricks and pull out calls that are different — calls that are not difficult but are put together in unusual and interesting ways. These are calls that the less experienced can do, and the experienced will still find interesting because they have not done them often. You're being paid by all, fellow caller, so earn your money and have fun too.



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WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**

CHOREOGRAPHY

Sometimes your editor forgets how many years he has been writing and answering subscribers' choreography questions for American Squaredance magazine. When this happens, we go to the bookshelf where the reference material is stacked and labeled and count the number of yearly binders we have. The shock comes when the count gets to twelve and shows the date of the first efforts as the October, 1962, issue. How could there be that much to write about? There weren't that many questions asked and problems encountered by the readers, were there? Last year's release of the "5-year book" proved that there were — even in one-third of that time period!

It should come as no surprise that today's problems and questions are just as intriguing as the first ones. From one of our Michigan friends, Darrell Hedgecock, comes some profound thinking and choreography analysis



which he calls "Ambidextrous Zeroes and Equivalents." This very capable gentleman has been writing material on techniques applicable to choreography for several years. Articles have been offered to periodicals covering different facets of zeroes and equivalents, but to no avail. The answer has been that the material is extremely interesting (and it is) but would probably be over the heads of the average readers. However, since a well-balanced square dance program is geared for 80% of the floor but once in a while drops down to the lowest 10% or reaches to the top 10%, we thought perhaps this should apply to our endeavors also.

The "ambidextrous theory of zeroes and equivalents" means exactly what is implied — that a combination of movements will equal the same thing no matter if done with the right-hand version or the left-hand version. The fact that all left-hand versions are difficult for most dancers to execute with ease and authority makes the theory interesting and valuable to know. If a caller doesn't want to use "new" basics all the time, try using any of the standard or mainstream movements from a left-hand angle, i.e. left spin

the top, left spin chain thru, etc. This way one doesn't have to teach useless ideas, perhaps like a "Flub the Weasel and a quarter more." (Wonder what each dancer has to do in that one?)

Ambidextrous Ideas (from facing couples):

Swing thru, centers run

Wheel and deal (= Zero)

(or) Left swing thru, centers run

Wheel and deal.....

Swing thru, tag the line right

Wheel and deal (= right and left thru)

(or) Left swing thru, tag the line left

Wheel and deal

Two ladies chain, swing thru

Slide thru (= half square thru)

(or) Flutter wheel (two men chain)

Left swing thru, slide thru

And there are many more but these will suffice to prove the point. One thing, however, on paper these theories are great, but with people things are not always so perfect. It's like a computer picking out a mate — it's more fun trying the "natural" ones rather than the "theoretically perfect" ones. Body flow and all related human reactions must be taken into consideration for acceptable choreography. A tag the line out of a swing thru proves to be awkward because body flow is away from centers at times. A slide thru out of a left swing thru is a left shoulder pass by for the man, which he never does, etc. Your editor uncovered some other "wild" reactions using other ambidextrous combinations, so if you pursue this theory, please be careful. Try dancing the combinations yourself before you impose them on an unsuspecting floor. You may have second thoughts about some of your pet combinations.

AMERICAN SQUAREDANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance Magazine, P.O. Box 788, Sandusky, Ohio 44870.

CALLERS' QUESTIONS

MICHAEL HODGES: Have used the following idea these past six months which I call Switch Back, a variation of Switch the Wave. I am aware that the Burleson Encyclopedia already has this name but I feel that this best describes the movement. From a normal ocean wave, ends start to cross run, catch inside forearms, turn halfway, and step out. Centers at the same time will run and roll a quarter more to face those turning thru in the center. The figure ends in new ocean waves perpendicular to the original ones. I feel this figure will be a good addition to the "back" figures: tag back, flip back, snap back, etc. What do you think?

ED. NOTE: Thank you for writing because this type of question helps us show how we analyze new things sent our way. Of course, the name used shouldn't duplicate that which we already have. Even though we may not use the previous movement so named, it is surprising how someone, somewhere does use the idea as is, perhaps in challenge dancing. These hard-working people continue to use experimental movements long after most of us have tried and forgotten them. They forget nothing ever put into print so we try not to duplicate names and confuse them, OK? So let's assume another name is chosen, what's next? With dancers, example figures are tried and we discover no name is needed; it is a pleasant combination of movements we already enjoy, i.e. single hinge (quarter cast off) plus scoot back.

Your idea used with parallel waves as a start finds the ending in parallel waves perpendicular to the starting direction. The ends doing the "cross-run and turn thru" while the centers "run and roll" the three-quarter turn about, all follow the same traffic pattern as a "single hinge and scootback." Reaction? A nice flowing combination that can be called directionally with no new name needed to add to the two thousand in the Encyclopedia.

BILL COOPER, *Mississauga, Ontario*: During a special party-type dance, I predicted my version of an ultimate call which I gave the name of "Razzle-Dazzle" — just for laughs. It can be called directionally but once the pattern is learned, the dancers will do it while the caller shuts up or sings, talks, etc., during a 64-count singing call break. My curiosity asks this: why did it catch on and be so well liked by dancers and other callers when it was supposed to be just a gimmick? I made a big deal during the walkthru of positioning exact turns and stressed the memory work involved but still found a good reaction — why?

Here's the figure:

Four girls star right $\frac{3}{4}$
 Turn left $\frac{3}{4}$ (to temp. Alamo)
 Turn right $\frac{3}{4}$ (to temp. thar)
 Four men star left half way
 Turn right $\frac{3}{4}$ (to temp. Alamo)
 Turn left three-quarters to partner
 Right and left grand.....

ED. NOTE: The fact that you gave the dancers a "good teach" of what was expected was in your favor. This confidence in being able to perform gave the dancers the body flow so necessary to good dancing. And lastly, dancers DO like "names" — not too many to frustrate, just enough to fascinate. The words "razzle-dazzle" in themselves give a feeling of great expectation and performance. We used to dance "Old Sally Goodin" with the same type of vim and vigor so we know how this exuberant feeling is developed. Incidentally, the command to "Zoom" has this same quality of "do it now."

This is another reason why we expect "zoom" to replace "substitute" in our square dance nomenclature.



SPIN ALONG

by **Vince Spillane**, *Seaforth, Australia*
 (Author of "Boomerang")

From an ocean wave (men on ends) ends swing half, centers (boys) cast $\frac{3}{4}$ and spread apart. Ladies slide together and trade and spread apart. Boys again slide together and cast $\frac{3}{4}$ around to reform the wave. SPIN ALONG equals a half sashay. FAN ALONG (centers start with $\frac{3}{4}$ and spread, etc.) equals a right and left thru.

AUTHOR'S EXAMPLES:

Heads couples do-sa-do to ocean wave
 SPIN ALONG (16 counts)
 Box the gnat, cross trail thru
 to Left allemande.....
 Heads flutter wheel, SPIN ALONG
 Slide thru, flutter wheel
 SPIN ALONG, right and left grand.....
 Sides right and left thru
 Flutter wheel and sweep a quarter
 SPIN ALONG, turn thru to a
 Left allemande.....
 Heads swing thru, spin the top
 SPIN ALONG, turn thru
 Do-sa-do the outside two
 Right and left thru, swing thru
 Spin the top, SPIN ALONG
 Slide thru, cloverflo
 Left allemande.....
 Heads lead right circle to a line
 SPIN ALONG, spin the top
 Swing thru and curlique
 Boys run, ladies lead Dixie style
 To an ocean wave and rock it
 Boys scoot back, ladies circulate
 To a left allemande.....

Allemande left, allemande thar
 Right and left and form a star
 Shoot the star full around
 Corner right a wrong way thar
 Boys back up a left hand star
 All-8 SPIN ALONG (all swing half,
 girls $\frac{3}{4}$ and spread apart, boys wait,
 four boys slide together and star
 half, spread apart, girls wait, four
 girls slide together and star $\frac{3}{4}$
 while the boys wait)

Box the gnat, right and left grand.....

Head couples box the gnat,

Half square thru, swing thru

SPIN ALONG, all-8 circulate

Slide thru, couples hinge and trade

Centers square thru three-quarters

Left allemande.....

New Gimmick



CHINESE GRAND SQUARE

by Bill Barton, Ascutney, Vermont

All follow the normal Grand Square pattern but BACK UP instead of going forward, and go forward instead of backing up. Set up the square by having the heads California twirl and sides stand back to back. (32 counts).

Heads' pattern (after California twirl):

1. Head couples back up to the center
2. Turn backs to partner and walk out to perimeter of set
3. Turn backs to partner and walk out to corner of set
4. Turn backs to opposite and back up 'til you bump.

Reverse: same as Sides' pattern.

Sides pattern (start back to back):

1. Walk forward to corner of square
2. Turn backs to opposite and back up until you bump
3. Turn backs to center and as a couple back up to the center
4. Turn backs to partner and walk straight out to home position.

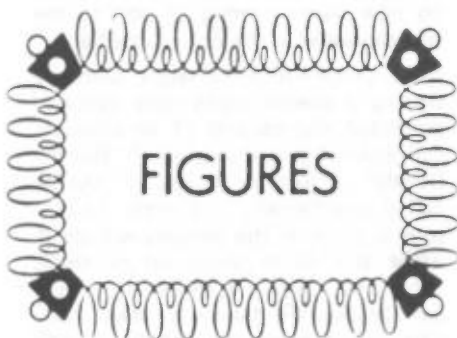
Reverse: same as Heads' pattern.

Sides end up back to back, so:

Heads California twirl,

Left allemande.....

NOTE: During a normal Grand Square, the man's face is always facing towards the opposite girl while moving forward or backing up. The Chinese version always has backs toward the opposite girl while moving forward or backing.



FIGURES

by Will Orlich, Bradenton, Florida

NOTHING NEW

Head couples star thru, partner tag

Partner trade and circle eight

All four boys forward and back

Square thru, count four hands

Then star thru, partner tag

Partner trade, square thru full around

Got a line, ends run, new ends fold

Dixie chain a double track

Lady go left, gent go right

To the corner, left allemande.....

Head gents and corner girl

Forward and back,

Square thru full around

Split those two around one

Line up four, pass thru, tag the line

Partner trade, partner tag

Wheel and deal, double pass thru

Partner trade, partner tag

Wheel and deal, substitute

Four girls square thru, full around

And a quarter more, star thru

Couples circulate, bend the line

Pass thru, partners tag to

Left allemande.....

Head couples square thru

Sides face and curlique

Centers in and cast off three-quarters

Those who can right and left thru
 Others peel off
 Those who can star thru, flutter wheel
 Others wheel and deal
 In the middle crosstrail thru
 To the corner, left allemande.....
 Head couples square thru
 Sides divide and curlique
 Heads separate around one
 Cast off $\frac{1}{4}$ around, all-8 circulate
 Centers run, all-8 circulate
 Boys on the end turn back, all star thru
 Cloverleaf, substitute
 Square thru $\frac{1}{4}$ to
 Left allemande.....

by Howard McCreery, So. Cal. Callers

Four ladies chain, circle left half way
 Heads California swirl, cloverleaf
 Sides right and left thru,
 Double pass thru, cloverleaf
 Dixie grand, right, left, right
 Left allemande.....

by Darrell Hedgecock, So. Cal. Callers

Head ladies chain, heads circle half
 First man break to a line of four
 Bend the line, pass thru
 Circle four to a line
 Bend the line, pass thru
 Wheel and deal, centers pass thru
 Allemande left.....
 Head ladies rollaway, heads square thru
 Swing thru, slide thru
 Wheel and deal, left allemande.....
 Head ladies rollaway, heads square thru
 With the outsides half square thru
 Cast off $\frac{1}{4}$, star thru
 Heads partner trade, left allemande.....
 Head ladies rollaway, heads square thru
 Swing thru, men run right
 Wheel and deal, centers slide thru
 Left allemande.....
 Head ladies chain right, heads star thru
 Pass thru, circle to a line, pass thru
 Cast off $\frac{1}{4}$, pass thru, wheel and deal
 Substitute, swing thru, girls trade
 Boys run right, wheel and deal
 Square thru $\frac{1}{4}$, left allemande
 Walk by one, swing and promenade.....

ZOOMS

by Nick Moran, So. Cal. Callers Assn.

Sides star thru, pass thru, swing thru
 Girls turn back, wheel and deal

Dive thru, pass thru, swing thru
 Boys trade, boys run, tag the line
 Cloverleaf, girls zoom
 Double pass thru, boys zoom,
 Girls turn back, left allemande.....
 Heads square thru, swing thru
 Boys trade, ends zoom
 Swing thru, girls trade, ends zoom
 Swing thru, boys trade, ends zoom
 Boys run, wheel and deal, dive thru
 Pass thru, left allemande.....

by Ramon Marsch, Middlefield, Ohio

Heads star thru, U-turn back
 Swing thru, girls run
 Box the gnat, pass thru
 Wheel and deal, square thru $\frac{1}{4}$
 Left allemande.....

Sides star thru, U-turn back
 Spin chain thru, swing thru
 Centers trade, cast off $\frac{1}{4}$
 All eight circulate to a
 Right and left grand.....

Sides flutter wheel
 Side men face corner, box the gnat
 Four men square thru, swing thru
 Centers trade, cast off $\frac{1}{4}$
 Ends trade, pass thru
 Left allemande.....
 Heads swing thru, centers trade
 Cast off $\frac{1}{4}$, boys run
 Swing thru, girls circulate
 Boys trade, boys run, couples circulate
 Bend the line, right and left thru
 Swing thru, spin the top
 Right and left thru, swing thru
 Centers trade, cast off $\frac{1}{4}$
 Swing thru, centers trade, cast off $\frac{1}{4}$
 Boys run, bend the line
 Flutter wheel, spin the top to a
 Grand right and left.....

by Sam Hazelbaker, Anderson, Indiana

Heads square thru four hands
 Swing thru spin the top
 Curlique, scoot back, boys run
 Curl to a wave, swing thru
 Curl to a wave, boys run
 Couples trade, wheel and deal
 Right and left thru, dive thru
 Square thru three-quarters
 Left allemande.....

Side ladies flutter wheel
 Curlique, walk and dodge

Curlique with the outside two
 Walk and dodge, partner trade
 Ladies lead, flutter wheel
 Star thru, dive thru
 Square thru three-quarters
 Left allemande.....

by Trent Keith, Memphis, Tennessee

SIMILAR, BUT CONTRASTING

Sides curlique, men run
 Curlique, men run
 Left allemande.....

Heads box the gnat
 Slide thru, box the gnat
 Slide thru, left allemande.....

By Jack Lasry, Miami, Florida

TRADE THE WAVE

Heads lead right and circle to a line
 Right and left thru, Dixie style to an
 Ocean wave, trade the wave
 Swing thru, boys run, bend the line
 Crosstrail, left allemande.....

Heads lead right circle to a line
 Square thru $\frac{3}{4}$, courtesy turn
 Ladies lead Dixie style to a wave
 Trade the wave, scoot back
 Boys trade, turn thru, left allemande...

Heads lead right circle to a line
 Right and left thru, Dixie style to a wave
 Girls circulate, boys trade,
 Trade the wave, girls run, bend the line
 Box the gnat, right and left thru
 Slide thru, left allemande.....

Heads lead right circle to a line
 Right and left thru
 Dixie style to a wave, boys trade
 Trade the wave, girls trade
 Swing thru, turn thru
 Left allemande.....

by Ed Fraidenburg, Midland, Michigan

Heads square thru, swing thru
 Boys run, zoom, couples circulate
 Wheel and deal, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Sides square thru, swing thru
 Boys run, zoom, girls trade
 Wheel and deal, star thru, pass thru
 Wheel and deal, pass thru
 Left allemande.....

Heads (sides) square thru
 Circle half to a two-faced line

Tag the line right, zoom
 Wheel and deal, turn and left thru
 Left allemande.....

by Jay King, Lexington, Massachusetts

Heads pass thru and separate
 Around one to a line of four
 Star thru, zoom and partner trade
 Star thru and pass thru
 Wheel and deal, zoom and partner trade
 Star thru, pass thru
 Wheel and deal, centers square thru $\frac{3}{4}$
 Left allemande.....

Sides square thru, swing thru
 Boys run, zoom and partner trade
 Star thru, swing thru, boys run
 Zoom and partner trade
 Half square thru, trade by
 Left allemande.....

by Will Orlich, Bradenton, Florida

Heads lead right circle to a line
 Lines pass thru, tag the line right
 Couples hinge, partners trade
 Couples hinge, tag the line in
 Pass thru, partner tag,
 Left allemande.....
 Heads square thru four hands
 Swing thru, centers run
 Couples hinge, partners hinge
 All-8 circulate two positions
 Boys run, centers square thru $\frac{3}{4}$
 Outsides trade, left allemande.....

Heads lead right circle to a line
 Star thru, swing thru, centers run
 Partners hinge, swing thru
 Centers run, partners hinge,
 Ends circulate, boys run
 Lines pass thru, wheel and deal
 Centers trade, left allemande.....

Heads square thru four hands
 Swing thru, centers run
 Partners hinge, all-8 circulate
 Swing thru, centers run
 Partners hinge, all-8 circulate
 Trade the wave, left swing thru
 Centers run, partners hinge
 All-8 circulate, trade the wave
 Left swing thru, centers run
 Partners hinge, all-8 circulate
 Boys run, lines pass thru
 Wheel and deal
 Dixie grand, right, left, right
 Left allemande.....

Heads lead right circle to a line
 Pass thru, $\frac{1}{4}$ tag the line in
 Centers Dixie style to ocean wave
 Cast off $\frac{1}{4}$, join the ends with them
 Cast off $\frac{1}{4}$, new lines, and balance
 End ladies run around two, line up four
 Bend it, pass thru, wheel and deal
 Centers square thru $\frac{1}{4}$
 Left allemande.....

Heads lead right circle to a line
 Two ladies chain, courtesy turn
 And a quarter more, ladies run
 Boys trade, ladies run, cast off $\frac{1}{4}$
 Crosstrail thru to the corner
 Left allemande.....

Heads lead right circle to a line
 Two ladies chain, courtesy turn
 And a quarter more, ladies run,
 Ends fold, peel off, ladies trade
 Wheel and deal, box the gnat
 Swing thru, turn thru
 To the corner, left allemande.....

by Charlie Brown, SCVSDCA Workshop

Four ladies chain three-quarters

Head ladies chain across

Heads spin the top, turn thru
 Circle four, heads break to a line

Right and left thru, slide thru
 Spin chain thru, girls circulate
 Cast off $\frac{1}{4}$, walk and dodge,
 Partner trade, star thru, spin chain thru
 Girls circulate, turn thru
 Left allemande.....

Heads curlique, boys run, swing thru
 Boys trade, curlique, walk and dodge
 Partner trade, star thru
 California twirl, right and left thru
 Swing thru, cast off $\frac{1}{4}$
 Walk and dodge, wheel and deal
 Substitute, centers pass thru
 Left allemande.....

Sides square thru, curlique
 Walk and dodge, partner trade
 And a quarter more, box the gnat
 Right and left thru, curlique
 Walk and dodge, partner trade
 Right and left thru, flutter wheel
 Sweep a quarter, left allemande.....

Four ladies chain $\frac{1}{4}$, roll half sashay
 1 and 3 curlique, walk and dodge
 Star thru, California twirl
 Right and left thru, star thru
 Do-sa-do to ocean wave, cast off $\frac{1}{4}$

Walk and dodge, partner trade
 Star thru, trade by, swing thru
 Cast off $\frac{1}{4}$, walk and dodge
 Partner trade, star thru, dive thru
 Curlique, left allemande.....

Head two ladies chain
 Roll half sashay, star thru
 Circle four to a line, curlique
 Boys run, trade by, right and left thru
 Curlique, walk and dodge
 Partner trade, star thru
 Right and left thru, flutter wheel
 Dive thru, substitute, centers pass thru
 Square thru five hands, left allemande..

Two and four flutter wheel, sweep $\frac{1}{4}$
 Pass thru, curlique, walk and dodge
 Partner trade, star thru
 Right and left thru, flutter wheel
 Swing thru, girls circulate
 Boys trade, boys circulate to a
 Curlique, walk and dodge
 Partner trade, box the gnat
 Square thru three-quarters
 Wheel and deal, centers curlique
 Box circulate two positions
 Left allemande.....

Heads square thru, swing thru to a
 Curlique, walk and dodge, partner trade
 Box the gnat, square thru, cloverflo
 Right and left thru, swing thru to a
 Curlique, walk and dodge, partner trade
 Box the gnat, square thru, cloverflo
 Pass to the center, square thru $\frac{1}{4}$
 Left allemande.....

Heads square thru, swing thru
 Boys run, as couples walk and dodge
 Wheel and deal, centers right and left
 thru

Pass thru, swing thru, boys run
 As couples walk and dodge
 Wheel and deal, centers square thru $\frac{1}{4}$
 Left allemande.....

by Nick Moran, So. Cal. Callers Notes

Sides square thru, swing thru
 Boys run, ends zoom, wheel and deal
 Star thru, flutter wheel
 Star thru, dive thru, pass thru
 Swing thru, boys run, ends zoom
 Wheel and deal, star thru
 Flutter wheel, star thru, dive thru
 Zoom, center four right and left thru
 Zoom, square thru $\frac{1}{4}$
 Left allemande.....

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We have all seen a wide eyed child with that certain look asking mom, "Why?". This is a child's way of learning. Being grown-ups we sometimes fail to ask "Why?". There are several graduations coming up very soon; maybe some of our "Whys" may help them.

1. *Why do we dance?* It satisfies our need to express rhythm and to move with the tempo of music.
2. *Why do we square dance?* This is a way to fill our need to dance. It also is something that the husband and wife can do as a couple in every phrase of square or round dancing.
3. *Why do we have square dance clubs?* Because this gives us a feeling of belonging to a group, taking part in a pleasure-filled pastime, and cooperating in all activities of square and round dancing.
4. *Why are some callers and some dancers?* To square dance, we need someone to teach. Callers work many long hard hours learning to call, to learn the basic steps of square dancing, to correctly maneuver dancers in a smooth, flowing formation, also to learn new singing calls and patter. Callers enjoy calling, and bringing the dance to the dancers so they can do it together. Dancers just enjoy dancing, for the fun and fellowship and enjoyment we derive from America's favorite pastime.
5. *Why do we have a District (Federation) and a State Board?* Dancers find that there are goals and pro-

jects, (sometimes emergencies) that a club or a group of people can not achieve or do along. This is where your District Board helps out, by letting the clubs know what other clubs and dancers are doing in your locality. The District can offer training for club officers, and assist in a number of ways; they hold business meetings so all clubs and dancers come to an understanding of each other; the District also sponsors dancing functions all dancers can attend and enjoy to get acquainted with other dancers; they offer their aid in anyway possible to the clubs and members. Your State Board does the same for all the Districts.

6. *Why is there a need for a Caller's Association?* This gives all callers the opportunity to share ideas, to make certain a caller knows how to call, to lead, and to know the background and philosophy of square dancing. It also gives them a mutual understanding of the needs for square dancing in their area; it gives them the opportunities to learn new steps and formations; to keep square dancing improving and more fun, and to assist one another.
7. *Why do we need a Round Dance Association?* This is primarily the same reason we need a callers association. Any specialized field needs a framework in which to work and communicate. Through these associations, the teachers' different methods of dancing and teaching can be improved and the dance material can be screened, leading better dancing.
8. *Why should we be interested in Callerlab?* Because this is a sincere effort by a number of veteran callers, around our nation and the world, to offer leadership direction to all square dance activities. Through their efforts and the raising of the calling standards, these veteran callers offer callers' benefits, improved programs, callers training, public relations and leadership in

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DANDY IDEA



Recently we ran across this novel pitch by Leo and Georgette Chauvin in the New England Caller magazine. Now there's a fresh idea! In a nutshell, the idea is "Send your beginner prospects to us, we'll turn them into qualified square dancers, and graduate them into YOUR club."

Here is the original copy just as it appeared. Maybe this could work in your area:

Everyone knows how many clubs are falling apart because clubs no longer can afford to run classes for three or four couples, who probably could save the club.

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Leo & Georgette Chauvin
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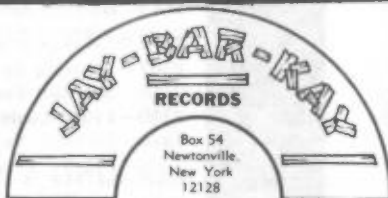
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Sketchpad Commentary

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KENTUCKY— Western-style S/D, Bill Clay-
well, July 5, Hoedown Island, Slade, Ky.
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ARKANSAS— S/D Weekend, Arlington Ho-
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Turpin, Jerry Long, Gene Trimmer. Write:
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OHIO— Tip Top Twirl, July 5-7, Hiram Col-
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KENTUCKY— Barren Cty. Bi-centennial
Festival, July 5-6, Nat. Guard Armory, Glas-
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ALASKA— State Festival, July 5-7, Anchor-
age; Beryl Main. Write Jimmy Carney, 125
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PENNSYLVANIA— Camp & Dance, Kalyu-
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NORTH CAROLINA— Tri-State Festival,
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NEW YORK— 8th Ann. Weekend, High School, Auburn, July 19-21; Carl Hanks, Bud Redmond, Murray & Dot Truax. Write Bill & Marilyn Cox, Sherwood Rd., RD 4, Moravia, NY 13118.

MONTANA— 14th Round-O-Rama, Elks Rest, Flathead Lake, July 19-21; Leroy & Anita Stark. Write Rusty Strong, 4407 Rainbow Drive, Missoula, Montana.

INDIANA— Camper weekends, Shades St. Pk., July 19-21, 26-28. Write Max Forsyth 3201 E. Tulip Dr., Indianapolis, IN 46227.

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CALIFORNIA— Asilomar Vacation Institute Callers Course, July 21-26. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles, CA.

MASSACHUSETTS— Castle Hill Renaissance Dance Week, July 21-28, Ipswich. Write Castle Hill Foundation, 379 Linebrook Rd., Ipswich, MA 01938.

ARKANSAS— 2nd State S/D Convention, Little Rock, July 26-27. Write Joe & Nadine Higgins, 6708 Westover Dr., Little Rock, AR 72207.

WYOMING— 10th Ann. Frontier Shindig, July 27, Bob Wickers. Write 920 Pike St., Cheyenne, WY 82001.

WEST VIRGINIA— 4th S&R/D Festival, Huntington; July 26-28; Jerry Haag, Sonny Bess, Bill Claywell, Al Hosmer, Ray & Bea Dowdy. Write Sonny & Mary Bess, 646 Adams Ave., Huntington, WV.

CALIFORNIA— Sierra S/D Vacation, July 28-Aug. 3, Feather River Family Camp. Write Office of Parks & Rec., 1520 Lakeside Dr., Oakland, CA 94612.

Continued on Page 70

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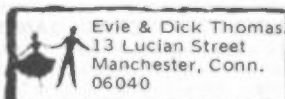
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KEEP 'EM DANCING, Continued

Heads square thru four, centers in Cast off $\frac{3}{4}$, centers turn thru All cast off $\frac{3}{4}$, half square thru Trade by, square thru $\frac{3}{4}$ Trade by, left allemande.....

From the PULSE POLL:

Heads square thru four, curlique Split circulate once and a half To a diamond, diamond circulate Men cast off $\frac{3}{4}$, tag the line right Wheel and deal, sweep a quarter, Star thru, left allemande.....

Heads square thru four, curlique Split circulate once and a half To a diamond, boys circulate Girls trade, diamond circulate Boys cast off $\frac{3}{4}$, tag the line right Bend the line, star thru, veer left Couples circulate, bend the line Crosstrail thru, left allemande.....

Heads square thru four, pass thru U—turn back, curlique, Split circulate once and a half Diamond circulate, men circulate Girls cast off $\frac{3}{4}$, all cast off $\frac{3}{4}$ Cross trail thru, left allemande.....

Heads square thru four, curlique Split circulate once and a half Diamond circulate, girls circulate Men cast off $\frac{3}{4}$, couples circulate Tag the line right, wheel and deal Curlique, split circulate once and a half Diamond circulate, girls circulate Men cast off $\frac{3}{4}$, couples circulate Tag the line right, wheel and deal Left allemande.....

Heads star thru, pass thru Pass thru, U—turn back, curlique Split circulate once and a half Diamond circulate, men circulate Girls cast off $\frac{3}{4}$, all cast off $\frac{3}{4}$ Left allemande.....

KALEIDOSCOPE, Continued

"And so, as the moon rises over the old square dance hall, we conclude our history of this form of recreation. An odd recreation it is too! You perspire uncomfortably in summer, freeze in winter — and I love it!"

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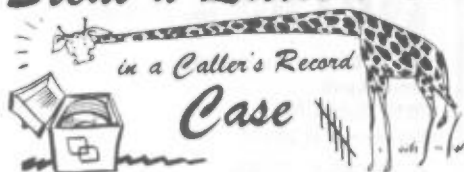
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EXPERIMENTAL BASIC

PULSE POLL



An unusually high return of ballots this month insures that the movements below, at both levels, are what the workshop-oriented groups across North America, at least, prefer to be doing "right at this point in time" to add a bit of zest or challenge to their programs. This is not "gospel," but just a tiny indicator that may "motivate" a caller or two to take another look at a movement high on this list of "relative appeal," as seen here:

PRACTICALLY MAINSTREAM

(Plus-10 over the 75 standard group)

1. Curlique
2. Flutterwheel
3. Walk and dodge
4. Scoot back
5. Sweep a quarter
6. Split/box/single file circulate
7. Cloverflo
8. Zoom
9. Hinge and trade
10. Spin chain the gears

Close contenders: Partner hinge, partner trade, turn and left thru, fan the top, diamond circulate, trade the wave, veer, pair off, (Plus 45 others further down the list in votes cast).

TOP TEN EXPERIMENTAL

(Highly experimental, use with caution)

1. Motivate
2. Peel the top
3. Cast a shadow
4. Flip back
5. Recycle
6. Coordinate
7. Peel and streak
8. Spin chain the line
9. Phantom circulate
10. Rotary tag thru star

Close contenders: Half tag, trade and roll, remakes, reciprocate, spin along, lock it, pick up and wheel, and 49 other variations.

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John Swindle

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NEW ORLEANS CALLERS SEMINAR

In May, the New Orleans Callers Association hosted their second callers' seminar conducted by Earl Johnston of Connecticut, with thirty-five callers and leaders in attendance from all sections of Louisiana and one from Mississippi.

While the callers were in session, the afternoon program for wives was a very interesting book review, followed by refreshments. The evening program was a dance by Earl using the techniques he presented earlier, with fifty squares in attendance. Following the dance, a buffet was served for those registered.

The NOCA has chosen for their new workshop call "file to a line," with the review call being "turn and left thru."

Earl McCullum

New Orleans, Louisiana

IN MEMORIAM

Andy Truelson, WASCA President
Washington, D.C.

Clarence Soeder, Past-president Broken Wheel
S/D Club, Mentor, Ohio

Lillian Vandever, Caller's Wife
McAllen, Texas

FLAMING LEAVES FESTIVAL

Plans are nearing completion for the third Flaming Leaves S/D Festival to be held in Lake Placid's famous Olympic Arena. The dates, September 27-29, have been set to coordinate with the beautiful fall carpet of color in the high peaks region of the Adirondack Mountains.

A well-rounded program with two levels of dancing during most of the weekend is planned. Bob Jaffray of

Petersboro, Ontario will be calling for the full weekend, and his wife Jane will be leading the round dances. They will be joined by Orphie Easson of St. Catharines, Ontario; Ron Libby of Scarborough, Maine; and Don Hanhurst of Poughkeepsie, New York. Local callers Ralph Hoag of Plattsburgh and Armand Reandeau of Tupper Lake will also assist.

The highlight of the Friday night opening dance will be the crowning of the new king and queen by the present monarchs. Saturday activities will include dancing at the famous Mt. Van Hoevenberg Bobsled Run and Intervale Olympic Ski Jump for special badges, one of a kind. Also included will be round dance fun, workshopping the squares and relaxed dancing, a festival ball, fashion show and after-party with refreshments. There will be displays of square dance supplies. Sunday morning, dancers will be able to enjoy hot hash and advanced as well as "gimmick" and fun dancing for those who do not dance the fast pace. Beginning at 1 p.m. Sunday, the Farewell Dance will wind up a perfect weekend in the western hemisphere's original "Olympic Village" at Lake Placid, New York.

Bernie & Dot Baker

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BUCKEYE POLL TOP TEN

1. Take One Step
2. Sugar Foot
3. Stardust
4. Sugar
5. Whistling
6. Walk Right Back
7. Butterfly
8. Arms of Love
9. Dancing on a Cloud
10. Beautiful River

ILLINOIS FEDERATION OFFICERS

New officers elected in May to guide the Illinois Federation of Square Dance Clubs are: Leroy Tungett, president; Roy Anders, vice-president; Jim Unsttad, treasurer; Lynn Dieterle, secretary.

Lynn Dieterle

Jacksonville, Illinois



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INDIANAPOLIS S/D CALLERS

The new officers of the Greater Indianapolis Square Dance Callers' Association, Inc., for the year May 1974 thru May 1975 are: Martin Jones, President; "Red" Adams, First Vice President (Festival); Bill Donahue, Second Vice President (Callers' Class); Larry Weekley, Treasurer; and Ruth B. Moody, (Indianapolis) Secretary.

SQUARE DANCING STAMP

Marvin Labahn of Chicago Ridge, Illinois, is waging a personal campaign to convince the postal authorities of a need to issue a stamp commemorating square dancing. In order to get this subject to people other than dancers, he wrote an article in response to a request for features on philately for entry in the Ben Reeves Literary Award competition in connection with the Chicago Complex '74 show. The judges submitted Marvin's article to a stamp publication for printing.

The article was entitled "Postal Sys-

tem Overlooks a National Legacy and Heritage," and was published by the Stamp and Coin publication of Lindquist publications. Some of the points outlined in the article appeared in the April "Straight Talk" in this magazine.

Marv has also written to Mary Margaret Jamieson, Executive Secretary of the Citizens' Stamp Advisory Committee, and recommends that others send letters to this group, stating their positions in desiring a commemorative stamp. The address is Administration Group, Washington, DC 20260, with Ms. Jamieson's name and title.

Miss Jamieson's letter to Marv says, "we will keep the proposal active so long as interest is generated in it." It's up to square dancers to provide this interest.

HUNTINGTON'S 4TH S&R/D FESTIVAL,
July 26-28, Marshall University Student Center, Huntington, W.V.; Sonny Bess, Jerry Haag, Bill Claywell, Al Hosmer, Dowdys. Write Sonny Bess, 646 Adams Avenue, Huntington, WV 25701.



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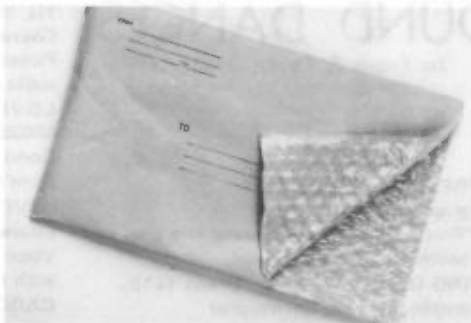
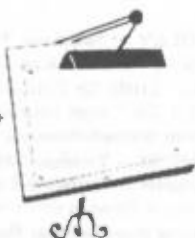
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TO by Randy Dougherty
- LS5023— SHE TAUGHT ME TO YODEL
by Jack Cloe
- LS5022— YOU AIN'T MAN ENOUGH
by Les Main
- LS5021— RAINING HERE THIS MORNING
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RECORDS ROUND DANCES

by Frank & Phyl Lehnert

MISS PRETTY — Grenn 14189

Choreography by Al Rowland

Good "Pretty Baby" music; easy two step with a swivel.

MORNING GLORY WALTZ — Grenn 14188

Choreography by Fred Christopher

Good music; a flowing interesting intermediate waltz.

IF YOU PLEASE — Grenn 14190

Choreography by Al & Jean Gordon

Good music; high intermediate to challenging waltz with some different movements.

FOR ONCE IN MY LIFE — Grenn 14190

Choreography by Irv & Betty Easterday

A good fast-moving intermediate-plus two step with good music.

THAT SONG — Grenn 14192

Choreography by Ken Croft & Elena DeZordo

Good "There Goes That Song Again" music; intermediate two step.

WONDERFUL RAIN — Grenn 14192

Choreography by Willie & Vonnice Stotler

A good copy of the old classic; good intermediate two step routine. This is a nice tribute to Willie, who recently passed away.

HELLO LOVE — RCA APBO 0215

Choreography by John & Sharon Dean

Good country music; intermediate two step with a cha cha flavor.

OUR DAY WILL COME — Telmark 3073

Choreography by Ray & Ellen Mill

(Flip of "More") Nice music; intermediate two step with some unusual combinations.

WALTZ MEDLEY — Telmark 797

Choreography by Paul and Kae Nay

Pretty music, "Little Sir Echo," "Always," and "What'll I Do;" high intermediate due mostly to three sixteen-measure routines.

TIL TOMORROW — Telmark 4952

Choreo by Charlie & Madeline Lovelace

Pleasant music; a flowing solid intermediate waltz with some international flavor.

LOVE IS A BEAUTIFUL SONG — MCA

40025

Good music with a vocal; several dance versions have come out.

WIVES AND LOVERS — MCA 60030

Choreography by Bill & Ruth Winkler

Vocal by Jack Jones; intermediate two step with timing changes.

CAROLINA MOON — Telmark 889

Choreography by Lou & Mary Lucius

Very pretty music; a flowing high intermediate international waltz routine.

CARNIVAL — Hctor 1645

Choreography by Emily & Fred Leach

Intermediate rumba routine with a good rumba beat.

OH ME OH MY — Grenn 14191

Choreography by Oscar & Fran Schwartz

Good swinging music; intermediate two step, with some different twists.

ALL OVER THE WORLD — Grenn 14191

Choreography by Ann & Andy Handy

Nice lilting music and a good busy intermediate waltz.

PUT ON A HAPPY FACE — Telmark 1922

Choreography by Ken & Viola Zufelt

Good music; fast moving intermediate-plus two step.

WONDERFUL WORLD OF THE YOUNG —

Telmark 4001; Beth & Bob Foust

Pretty music and a flowing solid intermediate waltz.

ROSE GARDEN — Telmark 894

Choreography by Roy & Phyllis Stier

Good music and a flowing intermediate fox trot.

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This month the labels have come up with two hoedowns. Neither hoedown is great, but both records are quite usable.

DAVE SPECIAL/DRIFTY, Jay Bar Kay 603. "Dave Special" is the best side. Both sides have a good beat and some melody with fine banjo pickin'.

BUTCH (Key G)/PAL MAL (Key A) Both sides have good beat with nice fiddle and banjo combination.

Longhorn has just come out with a new after party record by Ray Bohn. Ray has put out several of these after party records, all of which are available, but this is probably his best: **ROUND DANCE MAN/HOT ROD CALLER**; Longhorn 502.

SWANEE — Jay Bar Kay 151

Caller: Ken Anderson

A great record. We just have to award the rusty old halo to Ken Anderson this month for such a fine contribution to square dancing. This record will be around for a long, long time. **FIGURE**: Heads square thru four hands, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, box the gnat, pull by, corner allemande, come back and promenade.

MM MM GOOD — Kalox 1156

Caller: C.O. Guest

A fine easy level dance with real good Kalox music and perfect timing by the old master himself, C.O. Guest seldom misses when he makes records. **FIGURE**: Heads promenade half way, down the middle with a right and left thru, turn 'em two times around, square thru four hands, with the sides a right hand star, heads star by the left in the middle, swing corner and promenade.

TAKE ONE STEP — Windsor 5037

Caller: Warren Rowles

This tune made it big in the round dance field and we are glad to see such a fine production as an easy to intermediate level square dance. Music is good. **FIGURE**:

Heads flutter wheel across, same four curlique, walk and dodge, swing thru, boys run right, wheel and deal, right and left thru, dive thru, square thru three hands, swing corner and promenade.

LOVE BUG ITCH — Blue Star 1982

Caller: Marshall Flippo

Blue Star's best music of the month and a fine intermediate dance. Flip does his usual great job of calling and choreography. **FIGURE**: Heads square thru four hands, right and left thru with the outside two, rollaway, half sashay, single circle to a wave, ladies trade, ladies run, tag the line, face to the right, wheel and deal, swing corner and promenade.

WHISPERING — MacGregor 2146

Caller: Monte Wilson

We have long been in need of a good "Whispering" record since Ed Gilmore's record is no longer available. This one is a very easy level and can be used for class work. Callers who have been crying for "Whispering" can now have a fine version of the tune. **FIGURE**: Heads promenade half way, sides pass thru, separate round one, in the middle right and left thru, square thru three hands, left allemande, partner do-sa-do, swing corner, allemande left new corner, come back and promenade.

IT'S A SMALL WORLD — MacGregor 2148

Caller: Ralph Hill

This tune was quite popular on a couple of other labels and this version could also become popular. The opener and ending feature "Everybody Chain" which is explained in the idiot sheet. Old time dancers will probably remember this basic which has not been used very much in the past ten years. **FIGURE**: Heads right and left thru, swing thru, girls fold, peel the top, pass thru, do-sa-do, curlique, girls run right, star thru, trade by, swing corner, allemande new corner and promenade.

DUM DUM — Longhorn 1006

Caller: Walt McNeel

Cute music, fun level dance that could be great for class work. **FIGURE**: Four ladies chain, promenade half way, heads square thru, do-sa-do and an eight chain four, swing that lady and promenade.

NOTHING BUT THE BEST FOR MY BABY
Blue Star 1983; Caller: Johnnie Wykoff

A smooth easy figure with good music. Johnnie's best calling to date is on this record. **FIGURE**: Four ladies chain, heads promenade half way, sides square thru four hands, split two around one to a line, ladies in, men sashay, slide thru, pass thru, left al-

lemande, come back and promenade.

ANY OLD WIND THAT BLOWS—Blue Star 1984; Caller: Nate Bliss

A smooth well-timed dance with two figures, easy and intermediate. **FIGURE (easy):** Heads square thru to the corner girl, do-sa-do, right and left thru, rollaway, box the gnat, make a right hand star once around, girls turn back and swing, promenade. **FIGURE (intermediate):** Sides square thru to the corner curlique, scoot back, boys fold, two ladies chain across, send them back Dixie style, ocean wave, slip the clutch, left allemande, swing a new gal and promenade.

BYE BYE BLACKBIRD — Hi Hat 437

Caller: Dick Waibel

Very good music, intermediate figure. With blackbirds all over the place we really did not need another one, but it is a good one. **FIGURE:** Heads do-sa-do, square thru, right hand star, once around, heads center left hand star, once around find the same pair curlique, scoot back, swing the corner, promenade.

A LOT OF TENDERNESS—Kalox 1159

Caller: Vaughn Parrish

Good beat, easy level figure. Kalox records seem to be going for the easy level lately

and this type of dance seems to be selling well. **FIGURE:** Heads square thru four hands, corner do-sa-do, square thru four hands, make a line, bend the line, up and back, right and left thru, slide thru, swing the corner, and promenade.

THIS TRAIN — Scope 577

Caller: Mac McCullar

Good beat, easy level, good timing. **FIGURE:** Heads square thru four hands, with the sides right and left thru, spin chain thru, star thru, California twirl, cross trail thru, swing corner, left allemande new corner, promenade.

CHATTANOOGIE SHOE SHINE BOY—

MacGregor 2147; Caller: Kenny McNabb

Very good music and a good dance. **FIGURE:** Heads right and left thru, same two cross trail, round one to a line, up and back, right and left thru, star thru, eight chain five, left allemande, partner do-sa-do, all four men hit the road, meet your partner turn thru and go left allemande, come back and promenade.

ARISE—Longhorn 1004

Caller: Bob Augustin

FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, girls fold, peel the top, slide thru, allemande the corner,

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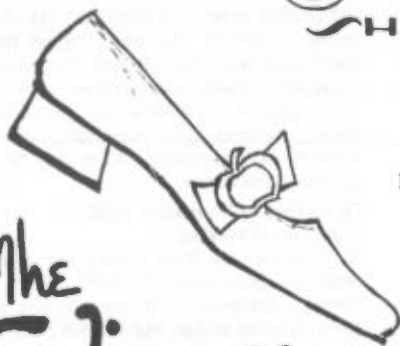
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turn thru, go back and swing the corner, promenade.

MERRILY MARRY WITH MARY — Longhorn 1003; Caller: Bill Peters

Fair dance, good music. Several lines were omitted from the call sheet. FIGURE: Heads square thru four hands, split the sides and make a line, up and back, pass thru, tag the line, face in and do a right and left thru, slide thru, corner allemande, come back, do-sa-do, go back and swing corner and promenade.

C.O.D. — MacGregor 2149

Caller: Tommy Stoye

Very easy dance with good music. FIGURE: Heads promenade half way, in the middle right and left thru, square thru four hands, corner do-sa-do, left allemande, turn partner right, swing corner and promenade.

SATURDAY NIGHT— Windsor 5041

Caller: Al Stevens

Fair music, good timing, easy dance. The tune has been done before on Jay Bar Kay and Jay Bar L. FIGURE: Four ladies chain, heads promenade half way, lead right and circle to a line, slide thru, do an eight chain three, corner swing, left allemande, promenade.

THE OLDER THE VIOLIN— Longhorn 1006, Caller: Guy Poland

Good music, good dance, easy figure. FIGURE: Four men star left once around, star promenade, back out once and a half, four ladies chain, four girls star back, do a do paso, turn partner left, corner right, pull by, left allemande new corner, come back, promenade.

ALBERTA BOUND— Jay Bar Kay 152

Caller: Red Bates

Very good music, easy level dance. Tune was recently on another label. FIGURE: Heads promenade half way, down the middle, right and left thru, whirl away, half sashay, up and back, slide thru, right and left thru, pass thru, trade by, corner swing, left allemande, promenade.

LET ME BE THERE— Jay Bar Kay 153

Caller: Kip Garvey

Good music, good easy level dance. FIGURE: Heads promenade half way, down the middle, square thru four hands, swing thru the outside two, spin the top, right and left thru, cross trail, walk by your girl, swing corner and promenade.

Continued on Page 72

KALOX

NEW ON KALOX:

K-1160 UNCLE JOE HENERY'S

Flip/Inst. Caller: C.O. Guest

K-1159 A LOT OF TENDERNESS

by Vaughn Parrish

K-1158 MM MM GOOD by C.O. Guest

K-1157 JUST BECAUSE, Bailey Campbell

Longhorn

LH-1007 THAT SAME OLD WAY

Flip/Inst. Caller: Lee Swain

LH-1006 THE OLDER THE VIOLIN

by Guy Poland

LH-1005 DUM DUM by Walk McNeel

LH-1004 ARISE by Bob Augustin

Belco

B-258A A FUNNY LITTLE TUNE

R/D Mixer by Earl & Rosie Rich

B-258B MAGICAL WHEEL

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RB 156

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by Elmer Sheffield

RB 157

BROAD MINDED MAN

by John Hendron

RB 153 TIME TO LOVE AGAIN

by Elmer Sheffield

RB 154 SATIN SHEETS

by John Hendron

RB 155 BEHIND CLOSED DOORS

by Bob Vinyard



EVENTS, Continued

HAWAII— US International University, July 29-Aug. 9, Professional Workshop in American Folk Dance. Write Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605.

NORTH CAROLINA— Red Boot Festival, Crossnore, Aug. 1-3; Don Williamson, Elmer Sheffield, Woody Christopher, McAbees, Sloops. Write D. Williamson, College Hills, Rt. 8 Greeneville, TN 37743.

WEST VIRGINIA— 3rd Ann. Mt. State Festival, Concord College, Athens; Aug. 2-4, Ron Schneider, Johnny Davis, Ron & Caroline Hankey. Write Lula Baker, Rt. 3 Box 488, Princeton, WV 24740.

ARKANSAS— Dogpatch Festival, Aug. 2-4, Harrison; Cal Golden, Bob Cone, Lovelaces. Write J.K. & Genevieve Fancher, 407 Skyline Terrace, Harrison, AR 72601.

SQUARE LINE, Continued

their field.

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ENCORE, Continued

transmit through selection of music, timing his commands, construction of flowing dances, and most of all, teaching dancing to the beat, to his classes. The dancer must also have a desire to dance smoothly and take the time to learn. Smooth execution makes square dancing *dancing*.

A companion note from the editor: "Many people who are exposed to roughhouse type dancing soon drop out of the picture. Don't be the jerk on the end of an allemande left!"



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TH-506 Mick's Cabbage/ Journey Home

TH-507 Blue Ridge Breakdown/ Mt. Dew

TB-105 HONEYMOON FEELING

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TB-106 THERE WON'T BE ANY MORE

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WORKSHOP, Continued

by John Fogg, Altadena, California
Four ladies chain and rollaway
Number 1 down the middle
Split two around one to a line
Forward four and back you reel
Forward again wheel and deal
Go across the floor, first go left
Second go right, stand behind the sides
Center four pass thru, all-8 partner trade
Trade by, centers square thru $\frac{3}{4}$
Left allemande.....
Heads pair off (square thru)
Circle half, slide out to a two-faced line
Wheel and deal, centers in, cast off $\frac{3}{4}$
Step ahead, trade by, pass thru
Trade by, left allemande.....

S/D RECORD REVIEWS, Continued

RAMBLIN MAN — Red Boot 159
Caller: Jim Coppinger
Pretty fair Red Boot music, good intermediate dance. FIGURE: Heads square thru four hands, corner curlique, scootback, cast off $\frac{3}{4}$ and then scoot back, right and left thru, dive thru, square thru three hands, swing the corner and promenade.

6th ANNUAL SEPTEMBER FEST S/D Festival: Sept. 21-28; two air-conditioned halls, Kentucky Dam Village St. Pk., Gilbertsville, Ky F. Bedell, B. Wickers, B. Rhinerson, the Muellers. Write Box 190, Murray, Kentucky 42071

HOG CAPITAL FESTIVAL, Kewanee, Ill. Aug. 30—Sept. 1; Dave Lightly, Ed Fraidenburg, Jake & Lu Froeliger, Dell Trout. Write Kewanee Kickers, P.O. Box 74, Kewanee, Illinois 61443.

3rd Annual State S/D CONVENTION, Camp Dawson, 2 miles east of Kingwood, W.V., Labor Day Weekend, Plenty of Camping Space. Write City Hall, Kingwood, W.V. 26537 for information.

SHINDIG SHORTIE, July 6-7; Dilido Hotel, Miami Beach, FL. John Hendron, Bill & Betty Beattie; Stan & Ruth Jaynes. For brochure write Dot Schmidt, 2200 Monroe St. No. 28, Hollywood, FL 33020.

3rd FLAMING LEAVES FESTIVAL, sponsored by High Peaks Squares, Sept. 27-29; Olympic Arena, Lake Placid, N.Y. Information: Bernie & Dot Baker, Box 443, Lake Placid, NY 12946. Phone 518-523-3154.

SEASONS IN THE SUN— Wild West 1-13
Caller: Larry Jack

FIGURE: Heads curlique, boys run right, do-sa-do, swing thru, spin the top, right and left thru, square thru three quarters, corner swing, left allemande new corner, promenade.

DON'T FIGHT THE FEELINGS OF LOVE— Cross Roads 102; Caller: Dub Hayes

Very good record, both music and dance. Tune was done before on another label. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, couples circulate, wheel and deal, pass thru, trade by, corner swing and promenade.

SONG AND DANCE MAN— Cross Roads 103; Caller: Mal Minshall

FIGURE: Sides square thru four hands, split the sides, round one to a line, pass thru, wheel and deal, double pass thru, first two left next two right, box the gnat, right and left thru, square thru three hands, swing corner, allemande new corner and promenade.

DIXIE-YANKEE DOODLE MEDLEY— Windsor 5038; Caller: Al Stevens

FIGURE: Heads promenade half way, down the middle, pass thru, partner trade, a quarter more to face her, turn thru, do-sa-do, ocean wave, swing thru, boys trade, boys run, do a partner trade, promenade.

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BY MARY JENKINS

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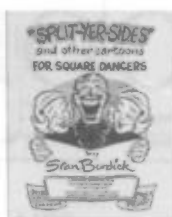
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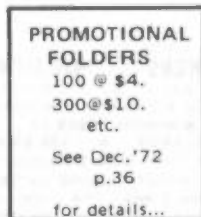
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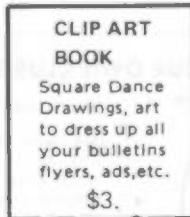


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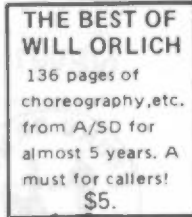


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